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MADAME KARSAVINA IN "L'OISEAU DE FEU."

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(See page 152)



# THE EXHIBITION OF BRITISH ART: SILVERSMITHS' WORK

BY W. W. WATTS



Fig. 1. THE ORIEL MAZER. Second half of XVth century.

*Lent by Oriel College, Oxford*

THE reluctance to believe that anything of really artistic beauty can have been produced in this country must surely be dissipated by a visit to Burlington House.

And if the thoughtful inquirer or student will also make a leisurely inspection of the silver treasures in the national collection at the Victoria and Albert Museum, and will further interest himself in the records contained in old wills and inventories, he will come to the conclusion voiced by Mr. Ormsby Gore at the banquet in January, that "our range and excellence of quality in this [silversmiths'] craft was indeed unequalled in the world." Some of us have been sounding this note for years; more than forty years ago the late Dr. J. H. Middleton, for some time Director of the Museum at South Kensington, expressed the opinion with regard to our art of the XIIIth century that in almost all branches it "had reached a higher pitch of perfection, æsthetic and technical, than had been attained by any other country in the world." There are among us those who would not confine this eulogy to the work of mediæval days. And yet we recall the suggestions made by men with wide knowledge of art that the Dolgelly Chalice and Paten were probably made in Western Germany, and that the lovely Studley Bowl at South Kensington was of Scandinavian

origin or produced in the South of France. However, we need have no inferiority complex so far as English silversmiths' work is concerned, but may assert without fear of contradiction that from Anglo-Saxon times until the XIXth century it has held its own with other European countries.

Although the oldest pieces in the Exhibition are not earlier than the XIIIth century, we are not ignorant of the excellence of work produced before that time. The historian Matthew Paris, writing in the XIIIth century, describes in glowing terms the work of the goldsmiths at Ely, St. Albans, and less important monasteries; one craftsman he designates "aurifaber incomparabilis," and he describes chalices made by another as "incomprehensibiliter compositos." The Abbé Texier, in his "Dictionnaire d'orfèvrerie Chrétienne," gives much illuminating information as to the goldsmiths of that period.

We therefore expect to find in the group of mediæval work in the Exhibition fine qualities of design and technique, and we are not disappointed. The activities of the goldsmith were largely employed in the provision of vessels for church worship. The Chalice and Paten found near Dolgelly in 1890 are of the form common in the XIIIth century, with rich ornamentation on the foot of the chalice, and



Fig. II. COCONUT CUP Mid XVth century  
Lent by Viscount Lee of Fareham

engraved figures of Christ in Majesty and the symbols of the Evangelists on the paten. Their simplicity contrasts strongly with the Chalices from Leominster and Nettlecombe, which, produced more than two centuries later, show a rich treatment of every part, and the change of the form of the foot to a mullet shape to meet rubrical requirements. The Cruet for the Mass from St. Peter Port, Guernsey, the Pax from New College, Oxford, and the rich Crosier of Bishop Foxe from Corpus Christi College, Oxford, are among the precious surviving examples of ecclesiastical pre-Reformation art, each exhibiting excellent design and craftsmanship such as we look for in work of those days. And if they are studied in connection

with the Censer and Boat from Whittlesea Mere in the Victoria and Albert Museum, we at once become conscious of the qualities of gracefulness of outline, exactness of proportion, and consummate skill of execution.

These qualities are perhaps equally obvious and impressive in the secular work. Note, for example, the Mazer Bowl from Oriel College, Oxford (Fig. I), possibly the most beautiful of its kind, and compare its lettering with the Studley Bowl at South Kensington; or for rich elaboration the Leigh Cup of the Mercers' Company, the so-called Foundress's Cup from Pembroke College, Cambridge, and the Salt of hour-glass form from New College. In passing



Fig. III. INSTRUMENT CASE. Late XVth or Early XVIth century  
Lent by Viscount Lee of Fareham

## THE EXHIBITION OF BRITISH ART: SILVERSMITHS' WORK

we may refer to the mounted Coconut Cup lent by Viscount Lee of Fareham, a typical object of its kind (Fig. II). The fact that this cup was found in Germany suggests the possibility of other English work still remaining hidden and unrecognized on the Continent, the survivors, it may be, of the rich presents of plate made by our mediæval kings to foreign monarchs and ambassadors.

Lord Lee's exquisite Case for Surgical Instruments seems to bridge over the Mediæval and Renaissance periods (Fig. III); it is enriched with figures of St. John the Evangelist and St. Catherine of Alexandria, also of SS. Cosmo and Damian, the patron saints of the Barbers'

Company; on the back is engraved St. George slaying the dragon, and the much-favoured subject of the martyrdom of St. Thomas Becket. The enamelled royal arms and those of the Barbers' Company are strong evidence that it was a royal gift. The early Renaissance period finds expression in the Richmond Cup of the Armourers' and Braziers' Company, and two attractive covered Cups from Corpus Christi College, Oxford (Fig. IV), and Christ's College, Cambridge. The prosperity and luxury of the Tudor period are exemplified in a group of highly elaborate work, including the magnificent Cup and Cover presented to the Goldsmiths' Company in 1561 by Sir Martin Bowes, Lord



Fig. IV. COVERED CUP. Early XVIth century

Lent by Corpus Christi College, Oxford





Fig. V. THE GIBBON SALT Late XVIth century  
Lent by the Worshipful Company of Goldsmiths, London

Mayor of London, and a Cup and Cover and Ewer lent by Baron Bruno Schröder, all three of crystal and richly embossed silver gilt. More restrained but equally attractive are the Reade Salt from Norwich, the Gibbon Salt of the Goldsmiths' Company (Fig. V), and the Salt from the Vintners' Company. Ewers and Salvers from Winchester College and the Goldsmiths' Company of similar beauty recall the necessity for these vessels in the banquets of the time. A conspicuous object is the Tankard lent by Lord Lee, which shows less adherence to the German style so predominant in Elizabethan work, while the design of an eagle's foot grasping a naked child—recalling the crest of the Stanleys

—suggests its original connection with some noble family (Fig. VI).

The XVIIth century is introduced by two of the favourite Steeple Cups belonging to Lord Lee (Fig. VII) and the Carpenters' Company, and a cylindrical Salt, also with steeple finial, from the Corporation of Portsmouth; while the Pierpont Morgan Cup from Christ's College, Cambridge, brings to our notice an entirely new style of decoration, of which only some three or four examples have survived. The luxury-loving spirit of the Restoration period is reflected in the silver Table lent by His Majesty the King, and a Garniture of three Covered Vases from Knole Park, in which the whole surface is covered with ornament in relief, acanthus foliage forming a prominent motif. An instructive comparison may be made with the Royal Font in the Tower of London. The Williamson Salt from the Clothworkers' Company, and the "Master" Salt from the Skinners' Company, give the final form of the ceremonial salt which had for many generations occupied a conspicuous place at banquets. The climax of splendour is reached in the Seymour Salt of the Goldsmiths' Company—a superb object made perhaps as a proposed gift for Catherine of Braganza on her arrival in England to marry Charles II; by a fortuitous but happy circumstance—the refusal of Thomas



Fig. VI. TANKARD. 1560. Lent by Viscount Lee of Fareham





Fig. VII. STEEPLE CUP. 1602-3  
Lent by Viscount Lee of Fareham

Seymour to serve in some capacity in the Goldsmiths' Company—it was presented in lieu of a fine to the Company in 1693. To this we owe the preservation of one of the most remarkable objects of the period.

The refined influence of the French silversmiths who for lack of work, or to avoid religious persecution, took refuge in England at the end of the XVIIth century is clearly evident in the group of silver of the early XVIIIth century. In its more restrained interpretation it finds expression in the Candelabrum of the Haberdashers' Company, a Chocolate Pot of 1703 with "cut-card" decoration belonging to Mr. E. Assheton Bennett (Fig. VIII), a two-handled Cup and Cover of 1735 from the same owner, and

another of 1733 from the Drapers' Company. A growing appreciation of the effect of rich chasing is seen in the sumptuous Toilet Service of 1724 by the celebrated Paul Lamerie, which may be considered of his best period, while in the two-handled Cup and Cover from the Goldsmiths' Company made in 1739 we find him yielding to the prevailing use of elaborate and restless ornamentation which followed upon the introduction of the rococo style. Similar characteristics may be observed in the Chandelier of 1752 lent by the Fishmongers' Company.

The classical style of the second half of the XVIIIth century is so well known that it hardly needed representation; the Challenge Cup lent by the Jockey Club, Newmarket, is typical both in form and decoration.

To the student of English silver the Exhibition affords a striking index of this great craft, one of the most remarkable ever followed in this country; it must surely stimulate greater enthusiasm and pride in the work of the past, and furnish a fruitful source of inspiration for the productions of the future.

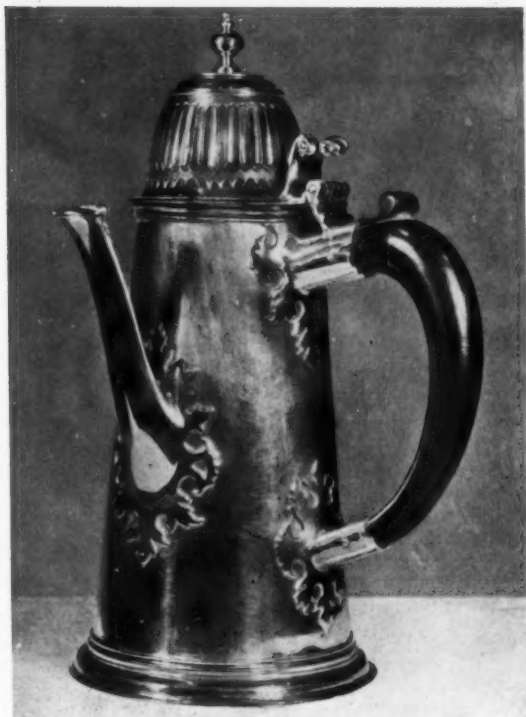


Fig. VIII. CHOCOLATE POT  
Lent by Mr. E. Assheton Bennett, London

# ITALIAN PICTURES IN SCANDINAVIAN COLLECTIONS

BY GEORGE MARTIN RICHTER



MADONNA  
AND CHILD

*In the Copenhagen Gallery*

Ascribed to the School  
of Cima da Conegliano

Attributed by  
Dr. George Richter  
to  
Girolamo di Bernardino  
da Udine

THE thirteenth International Congress of Art Historians which took place last autumn in Stockholm offered a welcome opportunity to study the public galleries and private collections in Scandinavia. I was pleasantly surprised to find how genuine is the interest these northern galleries and collections show in Italian art; and it must be acknowledged that the greater part of these collections has been formed during the last generations. Some of the treasures in the Italian paintings are, of course, familiar to every student through the valuable publications of Mr. Krohn, O. Siren and other Scandinavian scholars. However, there are a number of pictures, and among them some of great historical interest and importance for the history of art, which had not yet been published. The publication of O. Siren's new book, "Italienska Tavor Och Teckningar," which deals with Italian pictures and drawings

in Swedish Collections, and which appeared a few days before the Congress opened, was a real gift to all friends of Italian art. This book, together with M. Krohn's "Italienske Billeder i Danmark" form an excellent introduction for every student preparing to study the Scandinavian art collections.

The Venetian School is very well represented in Copenhagen and Stockholm. A "Madonna and Child," ascribed to the School of Cima da Conegliano, in the Gallery at Copenhagen can, in my opinion, be attributed to a definite master. (Fig. I.) It is, of course, obvious that the composition is derived from one of Cima's Madonnas. Indeed, the composition is almost identical with a similar Madonna by Cima in the Johnson Collection in Philadelphia, only the head of the Child is, in the Copenhagen picture, turned to the left as in a similar Madonna by Cima in the Cook

Collection at Richmond. Searching for the author of the Copenhagen picture we naturally scan the list of Cima's pupils and followers in the Friuli, his native country. Although in general a faithful follower of Cima's style, the author reveals his individuality in such details as the drapery and the landscape, which he may have considered as of secondary importance. The curious mannerized style of the drapery in this betrays the author of the picture: Girolamo di Bernardino da Udine. Comparing the Copenhagen Madonna with the only signed picture by the master, "The Coronation of the Virgin" in Udine, we note the same mannerized style of drapery, which consists of a system of rigid lines and curiously designed hooks and loops, which also appear in the drapery of "The Coronation of the Virgin" and to other pictures which have been ascribed to the master, such as the St. Ursula altarpiece in the Brera and in the figures of Justice and Temperance in the Academy in Venice. A closer study of these pictures will reveal that certain details of the landscape, such as the mountains, the trees, the type of clouds, recur in other pictures by the master.

The wonderful picture representing the Dead Christ in the Museum of Stockholm leads us from Friuli to the artistic centre of Northern Italy, Venice. (Fig. II.) The catalogue ascribes the picture to the School of Giovanni Bellini, and O. Siren in his new book goes a step further and gives it to the master himself. I think there can be no doubt that this picture is closely connected with the art of Giovanni Bellini, but if we begin to compare the type of Christ represented here with similar figures in Giovanni Bellini's authentic pictures, then I think we must conclude that the Stockholm Christ is of a very different type. Let us assume that Giovanni Bellini himself was responsible for the composition of this Christ; then it would be obvious that it was one of his later works, and we should therefore compare the figure of Christ with that of the Christ in Vicenza of 1502, and we must also remember the figures of St. Sebastian and St. Jerome in the St. Job altarpiece in the Academy in Venice. The figure of Christ in the Stockholm picture is modelled in a much softer way; indeed, in a manner which already betrays the influence of Giorgione, much more than Bellini ever exhibited. This nude body does not show that preciseness of form which the master retained until his death. Similarly the head of Christ,

with its mass of richly flowing hair, is modelled in the same soft manner, and last but not least the very crumpled and creased drapery is very different from Giovanni Bellini's draperies of that period. All these details, as well as certain characteristic details in the background, have led me to suggest Rocco Marconi as the author of this important painting. Rocco was a pupil of Giovanni Bellini and was, in his early period,

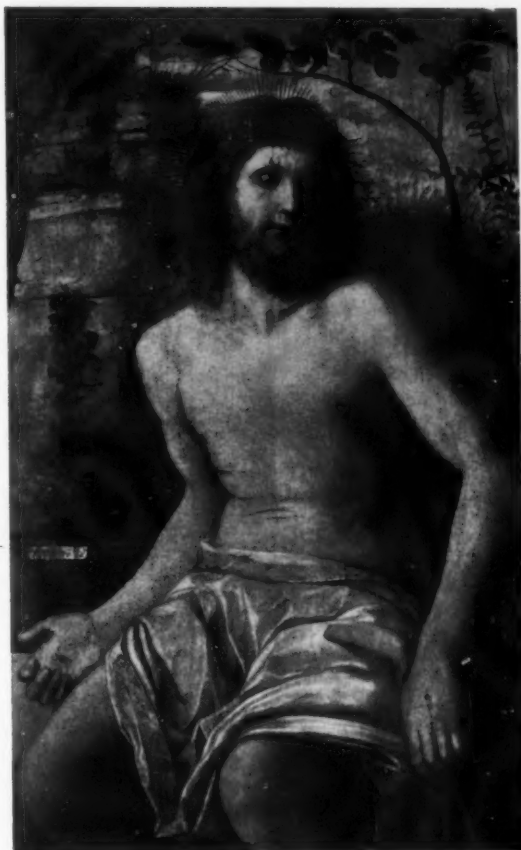


Fig. II. THE DEAD CHRIST By Rocco Marconi  
Stockholm Gallery

strongly influenced by Giorgione. The date of the Christ in Stockholm is, in my opinion, of the same period as when Rocco painted—perhaps in collaboration with Giovanni Bellini—that grand picture of the Deposition now in the Academy in Venice. There the figure of Christ seems to be Bellini's work, whereas the surrounding figures of the saints and the landscape are apparently chiefly due to Rocco Marconi's assistance. Bellini's type of Christ





Fig. IIIA. ST. KATHERINE  
National Gallery, London



Fig. IIIb. MADONNA AND CHILD  
By Antonio Solario In Copenhagen Gallery



Fig. IIIc. ST. URSULA  
National Gallery, London

has also been adopted by Marco Basaiti in a picture representing the Dead Christ now preserved in the Museum in Budapest. Confronting this picture with the one in Stockholm, we immediately realise that Rocco in the Stockholm picture very strikingly reveals his own individuality. In the head of Christ, Basaiti follows much more closely Bellini's prototype, whereas Rocco models it according to his individual style. But the weakness of Rocco is shown when he tries to alter vital parts of the composition. Study, for instance, the position of the left arm and hand, which do not fulfil any definite purpose. The Dead Christ may have been painted about 1505-6.

There are a few other pictures which show Giovanni Bellini's influence, such as the altarpiece representing the Madonna with the Saints Andrew and Lawrence in Stockholm. Dr. Siren ascribes this picture to Niccolo Rondinelli, and I think the attribution to a Romagnol painter quite correct; but the soft expression of the faces and the silky surface of the garments are really much more characteristic of Baldassare Carrari, who, in my opinion, must be considered as the author of this very charming and graceful composition. An altarpiece painted in

very much the same style is to be found in the Brera (No. 466).

The kneeling Madonna with two angels playing musical instruments in Copenhagen is correctly ascribed to Antonio Solario. In connection with it I should like to refer to the two wings of a triptych representing St. Ursula and St. Katherine in the National Gallery in London. (Fig. III.) These two panels, originally ascribed to Ridolfo Ghirlandaio, have in more recent years been attributed to the Umbrian School, to Rondinelli and also to Solario. I think it cannot be denied that these panels show a remarkable and close relationship with the Madonna in Copenhagen, and in consequence should also be ascribed to Antonio Solario, as A. Venturi has suggested. I do not believe that these panels form a triptych with the Copenhagen picture, but they must have originated at about the same period or a little later.

Also of Romagnol origin is certainly the fine triptych (No. 2099) in Stockholm which was formerly in the Kaufmann Collection in Berlin. Dr. Siren, in the catalogue of 1928, rightly observes that this triptych offers points of contact with the *œuvre* of Michele di Matteo.



He believes, however, that it was executed by a Romagnol artist. These two statements, as a matter of fact, are not contradictory, as Michele di Matteo lived and worked in Bologna.

In his book of 1933 Siren ascribes the painting to a Veneto-Romagnol master of about 1420. I am, however, convinced that Dr. Siren was right in his original attribution and that this important triptych is really a work of Michele di Matteo da Bologna. The Venetian influence which Siren feels in this triptych can be explained by the fact that Michele di Matteo here is evidently still strongly influenced by Giovanni da Bologna, who, indeed, is a Veneto-Romagnol painter. The triptych in question must be ascribed to the early period of Michele di Matteo, who, at this period, obviously also begins to be influenced by the great Gentile da Fabriano.

Antonio Cicognara is one of the minor masters of the Ferrarese School, and in spite of the somewhat rugged and stiff character of his Madonnas he attracts us by his very genuine and serious efforts to model convincingly his figures of the Madonna and Child. A little Madonna in Copenhagen (No. 11), and there ascribed to the Italian School, can be ascribed with certainty to this master. (Fig. IV.) It is true that very few works of Antonio Cicognara survive, but the Copenhagen Madonna has so much in common with the style and sentiment of a Madonna preserved in the Ferrara Gallery, which is signed and dated 1480, that both must be ascribed to the same hand.

A "Madonna and Child" with the donor in the Nivaagaard Collection (No. 45) near Copenhagen, is one of the finest examples of this frequently seen type of composition. It is ascribed to Andrea Previtali, and I agree that the author of this charming Madonna must be a Bergamasque painter; but the type of the Child and also of the landscape is too different from Previtali's style, and I think we should be more justified in ascribing this picture to his countryman, Francesco Rizzo da Santa Croce.

The head of a young man with a beard in Copenhagen (No. 23) has been modestly attributed to Calisto Piazza da Lodi, but the modelling of the head and the very free brushwork point to Calisto's master Romanino.

Of a slightly earlier date is the portrait of a young lady in the Stenman Collection in Stockholm. (Fig. V). O. Siren, in his new

book, ascribes this portrait to Domenico Puligo, but Puligo never modelled heads of so round a shape. According to Vasari, he was closely related to Ridolfo Ghirlandaio, and betrays in all his pictures his dependence upon Fra Bartolommeo and Andrea del Sarto. This



Fig. IV. MADONNA AND CHILD By Antonio Cicognara  
Copenhagen Gallery



Fig. V. PORTRAIT OF A LADY

*In the Stenman Collection at Stockholm*

By Francesco Granacci

portrait does not show any characteristics of Puligo's style; it is more closely related to another group of Florentine painters which, at that period, was influenced by Lorenzo di Credi. The modelling of the head and such details as the arrangement of the hair and head-dress and the landscape point to Francesco Granacci. Granacci was not one of the strongest individuals of the Florentine High Renaissance, but one of the most amiable and tasteful painters of that period. These qualities are also to be recognised in the charming portrait in Stockholm. No authentic portrait by Granacci is known to us, and Mr. Berenson's attribution of the portrait in the National Gallery (No. 2489) is unconvincing. The Stenman portrait, on the other hand, shows an extraordinary

likeness to similar heads by Granacci, such as the head of the Madonna in the Louvre Tondo, and the head of the Madonna in the Pitti Palace.

If in this essay I have attempted to add a few observations to Siren's and Krohn's analysis of Italian paintings, I hope that my Scandinavian friends will accept these additions and amplifications as a sincere tribute of admiration to the Scandinavian museums, collectors and scholars. Besides, is it not one of the greatest attractions of Italian art that it offers an abundance of interesting problems? Indeed, the problematic character of so many Italian paintings which has so often driven collectors and dealers to despair is really a source of delight and a stimulus to the student.

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VASE WITH SMALL NECK (*mei p'ing*), the sides with wave pattern carved in openwork.  
About A.D. 1500. Height 13 $\frac{3}{4}$  in.

*In the Collection of Mr. and Mrs. Alfred Clark*



# CHINESE POTTERY AND PORCELAIN IN THE COLLECTION OF MR. & MRS. ALFRED CLARK

PART III—MING WARES (continued). BY EDGAR E. BLUETT



Fig. VIII. BLUE-AND-WHITE JARS. (a) Mohammedan blue, Chia Ching mark and period. Height 8 in. (b) Mark and period Hsüan Tê. Height 7 in. (c) Mark and period Chia Ching. Height 8½ in.

ANY historical review of the ceramic art of China must pay due regard to the forces, many and diverse, which influenced the character of the potter's work, and it is one of the functions of a collection of porcelain to illustrate the effect of these influences. It is not possible, in the present brief survey, to make more than passing reference to these artistic reflections of the nation's history, but it may be of interest to point to a few examples or groups in the Clark Collection which, all in their several ways, tell the story of the life of the people.

In an earlier article mention was made of a pottery vessel of the T'ang period which bears evidence, in its form, of inter-relation, probably trading, between China and Persia. In this instance we see the potter borrowing a design from a foreign country. Later we find the manufacture of porcelain carried on under Imperial supervision and impetus given to the potter's efforts by edicts and commands from the Emperor. Thus, as we should expect, Imperial porcelain of the Ming period is distinctive in character, and is, of course, wholly

Chinese in form and decoration. When we come to the XVIth century we find definite evidence of the spread of China's fame as the only porcelain-producing country in the world, for painted patterns and formal designs appear—some Persian in taste, some Siamese, some Arabic—which are clearly intended to satisfy the taste of China's customers. In other words, here was an era of expansion in an export trade in porcelain which was destined to extend far into the Western hemisphere. Thereafter the products of the Chinese kilns divide themselves into two broad classes—those made for home use and those intended for export. Both types are represented in the collection of Mr. and Mrs. Alfred Clark, the latter more especially in the fine porcelains of the XVIIth and XVIIIth centuries; but, generally speaking, a marked tendency is shown to assemble typical specimens, in many categories, which exemplify the taste of the Chinese themselves. In effect we have before us an array of beautiful porcelains which exhibit admirably the æsthetic ideals of the native ceramic artist.



Fig. 1. (a) BLUE-AND-WHITE BOWL. Ming mark. Diameter 4½ in. (b) BLUE-AND-WHITE SAUCER. Hung Wu mark. Diameter 5 in.

It is thus peculiarly fitting that this collection should contain a wide range of the fine blue-and-white porcelain of the Ming period. Blue, as Bushell reminds us, is the leading decorative colour on porcelain. We read of the Emperor Shih Tsung (A.D. 954-9) commanding the production of porcelain "the blue of the sky after rain when the clouds have broken"; during the Sung dynasty, as we have seen, the highly prized Ju Chou porcelain had a pale blue tint; the opalescent blue of Chün Chou yao is well known, while the finest Ko yao and Lung Ch'üan yao were also definitely blue in shade. Coming to the Ming period, we find that blue was still the favourite colour, usually, for decorative purposes, applied under the glaze. This, the underglaze blue and white, is an important section in the Clark Collection, and merits description in some detail, but before dealing with it individual mention must be made of a few specimens of other Ming types which, for considerations of space, had to be omitted from the last article.

The beautiful vase shown in the colour plate is of the form known as *mei p'ing* (lit.



Fig. IV. BLUE-AND-WHITE CUP. Mark and period of Hsüan Tê. Diameter 3½ in.

prunus blossom vase), so called because it was considered suitable as the receptacle for a single spray of the shrub. This variety of the *san t'sai* (three colour), together with the closely allied *cloisonné* type, where the design is outlined and the colour glazes contained with narrow fillets of clay applied on the surface, is the most handsome of the decorated porcelains of the period. The *Po wu yao lan* makes eulogistic reference to barrel seats "carved in openwork, filled in with five colours, as bright as cloud-pattern brocades," and the colours described seem to be those of the *mei p'ing* in our illustration. This kind



Fig. II. BLUE-AND-WHITE TWO-HANDLED JAR AND COVER. Hsüan Tê period. Height 3½ in.

of ware probably had its origin during the reign of Hsüan Tê (A.D. 1426-35), for the same authority, describing specimens of the period, states that "the forms and designs of all these [barrel seats] differ from anything known in former times." A precisely similar vase to Mr. Clark's *mei p'ing* may be seen in the Franks Collection at the British Museum. Of the cognate class, that in which the design is outlined in relief, there is a fine bowl with an exterior pattern which recalls the well-known oviform jar in the Hoppisley Collection figured by Hobson.<sup>1</sup>

A vase with small neck fashioned of reddish-buff clay and clothed with a brilliant turquoise-blue glaze over a floral design, painted in black, represents a type which seems to stand alone. Its form, drawing and the manner of its technique lend colour to the belief, held by

<sup>1</sup> "Chinese Pottery and Porcelain," Vol. I, plate 58.

some, that it belongs to one of the Tz'u Chou classes, and that some examples date back to the Yuan period. But the composition of the body appears to differ materially from known specimens of Tz'u Chou manufacture, and it is more probable that this type is the product of a single factory and is made of clay drawn from local sources.

In addition to the Hung Chih yellow saucer described earlier<sup>2</sup> there is another more recently acquired, which calls for special notice. It is smaller—of similar size, in fact, to the saucers, one with red glaze, the other turquoise blue, in the collections of Mr. Eumorfopoulos and



Fig. V. BLUE-AND-WHITE STEM CUP. Mark and period of Hsüan Tê. Height 3 in.

Mr. Howard Paget respectively.<sup>3</sup> It is identical in form, base and manner of potting to these two saucers, and, like them, it bears the Hsüan Tê date mark (A.D. 1426-35). There appears to be good reason to credit the Eumorfopoulos and Paget saucers with a Hsüan Tê origin, but there is, besides, another reason for ascribing this yellow saucer to the XVth century. Its glaze has a distinctive lustrous iridescence which, in all the range of Ming yellows, apart from this particular specimen, is noticeable only on saucers bearing the reign mark of the succeeding period, Ch'êng Hua (A.D. 1465-87). Two other examples<sup>4</sup> in the collections above referred to, both credibly attributed to Ch'êng Hua, serve as interesting illustrations in this respect, for the glazes of both possess this unusual lustre.

<sup>2</sup> See *Apollo*, September, 1933, p. 310.

<sup>3</sup> See "Ming and Ch'ing Porcelains" (Bluett), Nos. 34 and 37.

<sup>4</sup> Op. Cit. Nos. 8 and 9.



Fig. VI. BLUE-AND-WHITE BOWL. Mark and period of Ch'êng Hua. Diameter 6 in.

In the classification of Ming blue and white several factors have to be taken into consideration, the most important of which is, of course, the artistic. If classification by period be attempted reference may be made to the style of decoration, to the type of pigment employed for the purpose, to the nature and quality of the clay used, and, finally, but with greater caution, to the date mark. Documentary examples, more especially of XVth century types, are all too rare—those whose approximate date can be fixed with mechanical certainty are nearly all of XVIth century origin—and in the endeavour to "place" any particular piece we find it necessary at the outset to seek literary evidence concerning the materials available and in use at any given period. Upon this evidence certain hypotheses may be based—



Fig. XI. BLUE-AND-WHITE SEAL BOX WITH PIERCED LID. Mark and period Lung Ch'ing. Height 4 in.



it may almost be said that conclusions can be reached; but for the greater part these conclusions can only be formed on a basis of intelligent inference, for actual evidence of age in the case of most of the blue and white attributed, and probably justly attributed, to the XVth century is incomplete.

These reservations are necessary and, in any attempt to date blue-and-white porcelain which appears to belong to the XVth century, they must be taken into account. But, when we examine with critical eye date-marked specimens of the Chia Ching and Wan Li periods, as well as other examples of XVIth century manufacture whose period is unquestioned, we find that, in style of decoration and quality of colour, they are in close accord with descriptions of specimens in contemporary records. For example, the list of *Names of Designs* drawn up in the eighth year of Chia Ching (A.D. 1529) and the long list of specimens of this reign mentioned in the *Chiang-hsi t'ung chih* contain descriptions of patterns and motifs of decoration which are commonly found

on Ming porcelains bearing the Chia Ching mark. Further, the colouring matter employed for the decoration of pieces with this reign mark is frequently the Mohammedan blue (*Hui Ch'ing*), an imported material first used during the reign of Chêng Tê (A.D. 1506-21) and continued until the Chia Ching period, after which, we are told, supplies "could no longer be got." Similar evidence may be found to establish the correct date marking of Wan Li porcelain, and there appears to be no reason to doubt that Ming porcelains bearing the Chêng Tê *nien hao* are correctly inscribed.

Thus, with some measure of assurance that the period marks on XVIth century blue-and-white porcelain may be relied upon to supply the date of manufacture, we are in a position to judge of the probable date of similar unmarked pieces by reference to style, colour and potting technique.

Turning to the two classic periods of the preceding century—Hsüan Tê (A.D. 1426-35) and Ch'êng Hua (A.D. 1465-87)—we find ourselves on much more difficult ground in



Fig. III. (a) BLUE-AND-WHITE VASE (*mei p'ing*). Hsüan Tê period. Height 9½ in.  
(b) BLUE-AND-WHITE VASE (*mei p'ing*). XVIIIth century. Height 9½ in.



attempting to arrive at period classification. By a process of elimination we may form an opinion that many pieces, possessing none of the recognized characteristics of XVIth century wares, belong to one or other of the earlier periods; and when such pieces are inscribed with the *men hao* of an early Emperor they probably have a strong claim to be assigned to that period. But, with the knowledge that, among potters of the latter part of the XVIth century, the habit of inscribing the reign marks of Hsüan Tê and Ch'êng Hua was prevalent there must always be an element of doubt in assigning dates to specimens so marked.

This section of Mr. and Mrs. Clark's collection is a large one and covers a wide range. It includes a multiplicity of decorative styles displayed upon a large variety of vessels serving many purposes. There are ritual censers, cups, jars of many kinds and vases of varied forms, a rare scroll box, seal caskets and the more familiar food utensils—bowls, saucers and the like—as well as a number of the smaller and more intimate personal possessions of the educated Chinese of the day, such as objects for the writing table and those “worthy of a place in the library of a scholar of culture.”

So far as accurate date identification is possible every Ming ceramic period seems to be represented. The small bowl and the saucer, Fig. I (a) and (b) are illustrated together for comparative purposes, and for the reason that they appear to possess mutually corroborative features. An instructive passage in the *Ching-tê Chên T'ao lu* describes some of the characteristics as well as the methods of manufacture which distinguish the porcelains of the reign of Hung Wu (A.D. 1368–98). Vases in the raw, unfired state were left for a year to dry. They were then pared on the lathe, glazed and, after another period of waiting for the glaze to dry thoroughly, fired. If, on removal from the kiln, unevennesses in the glaze appeared these were rubbed down and the piece reglazed and fired again. As a result, we are told, the surface resembled a layer of congealed fat. Amongst a large number of widely varied and picturesque descriptions of the characteristics of Ming wares this is the only one which conveys the impression of a smooth, soft glaze, and, with the single exception of a graceful stem cup of the type usually ascribed to the contiguous Yuan period—a piece which, incidentally, exhibits some similarity in the manner of its

drawing—this bowl is the only example in Mr. Clark's collection which answers to the *T'ao lu* description of Hung Wu porcelain. Added to this, the blue is of a shade and quality not seen on specimens of known later date, the mark *Ta Ming nien tsao* (“Made in the great Ming period”) suggests the early days of a new dynasty, and the drawing is bold and



Fig. VII. BLUE-AND-WHITE VASE (*mei ping*). Ch'êng Tê period. Height 8½ in.

almost primitive in quality. In the last respect there is a strong affinity in feeling with that of the saucer (Fig. I (b)). This piece bears the reign mark of Hung Wu. It is undoubtedly a Ming piece; like the bowl, it has little in common with the blue and white of later date and, inscribed with the mark of a period that had no special claim to renown, it is unlikely to be a copy.

The collection is rich in examples which may be attributed to the classic period Hsüan Tê (A.D. 1426–35). The results of recent research, admirably expounded by Mr. Hobson in a paper read before the Oriental Ceramic Society in September 1933, have established

beyond reasonable doubt that certain extant and well-known types of blue and white may be safely attributed to the third or fourth decade of the XVth century. The beautiful little jar and cover (Fig. II) is a representative specimen of the most notable of these types, a type of which the principal characteristics are a boldly drawn design of lotus scrolls painted in a kind of mottled blue which suggests the imperfect admixture of two distinct pigments, one pale blue and the other almost black. This irregular

rough to the touch compared with the soft smoothness of the earlier foot.

Fig. IV shows a cup or small bowl closely similar to the undated specimen figured and described by Hobson in "Chinese Porcelain in Private Collections" (p. 76), discussed more fully by the author in "The Wares of the Ming Dynasty" (p. 159) and attributed to the Hsüan Tê period. It is specially interesting in that it is probably the example referred to by Hobson as confirming, by its date mark, the period he



Fig. IX. BLUE-AND-WHITE SCRAP BOWL. Chia Ching mark and period. Diameter 6 in.

mottling may have occasioned the description "heaped and piled" which occurs in the *Ch'ing pi ts'ang* when referring to Hsüan Tê blue. Another example of this class is illustrated in Fig. III (a) side by side with an XVIIIth century copy. Seen together these vases are most interesting and instructive subjects for comparison. Subtle beauties of form are lacking in the later piece, notably in the unduly sloping shoulders and the half-straightened curve in the "waist," while the mouth-rim is rounded and too mechanical; the drawing of the copy, although remarkably good, fails in the directness and life of the original (notice the expanded flower and the seed pod), and neither the shoulder nor base border exhibits the same breadth of treatment; the blue of the XVIIIth century piece is bright rather than strong, and, although deliberately mottled, blue of similar tint may be seen on some recognized Yung Chêng examples, while the raw base discloses a coarse paste which is

had previously assigned, on external evidence, to the unmarked bowl.

The paler blue of Hsüan Tê is represented in two exquisite little bowls of thin porcelain daintily painted with boys at play in blue of unusually delicate tint. Although of slightly darker colour, the stem cup (Fig. V) possesses qualities of similar refinement, but in style of decoration it approaches more nearly that which we expect to find in specimens of the succeeding period Ch'êng Hua (A.D. 1465-87).

First among Ch'êng Hua examples in this collection is a beautiful bowl (Fig. VI), the exterior and interior painted with a continuous design of flowers of the four seasons. There is first rate authority for the statement that this piece was formerly in the Imperial Collection, and belief is strengthened by comparison with a bowl of similar colour and identical potting technique which, according to Hobson, is "known to have come from the Palace."<sup>5</sup>

<sup>5</sup> "Chinese Ceramics in Private Collections," p. 171.

Chinese collectors keep their more precious pieces of porcelain in boxes and padded cases and, for this reason, bowls with interior decoration are more highly valued as, when about to display them, much of their beauty is unveiled and arrests the eye immediately the case is opened. In the quality of its drawing this bowl exhibits the stroke of an unerring hand; in finish of potting it is clearly the work of a master craftsman and all the materials employed—paste, colour, glaze—are the finest. It is, in short, an aristocrat of its kind.

During the reign of Chêng Tê (A.D. 1506-21) Mohammedan blue, a rich deep violet-blue pigment, was first imported and employed in Chinese factories.<sup>6</sup> No exact date seems to be given for the first appearance of this product

and, seeing that nearly all the Chêng Tê examples known to us are painted in a paler, often a distinctly greyish, blue, we are forced to the conclusion that the Mohammedan blue arrived late in the period. For most of the specimens decorated with this vivid colouring material bear the reign mark of the succeeding Emperor Chia Ching (A.D. 1522-66). The vase (Fig. VII) painted in greyish blue with key-pattern neck-band and formal base border, is a typical example of the Chêng Tê period and, although unmarked, bears close resemblance in style to many pieces inscribed with the *nien hao* of this Emperor.

Chia Ching colourists showed, in their blue and white no less than in their enamelled porcelains, a marked predilection for the use of vigorous tints. This fact alone does not account

<sup>6</sup> It seems improbable that the fine Hsüan Tê blue referred to by Hsiang as the Hui-hui Ching (Mohammedan Blue) is the same brilliant deep violet-blue with which we are familiar as the Mohammedan blue of Chia Ching. My reasons for this belief are (1) no known or reputed Hsüan Tê piece exhibits the colour; (2) It is not clear that the XVIth century product was imported

from the same source; (3) It is, on the other hand, categorically stated in the *Shih yü kan chu* that it came during the reign of Chêng Tê by a "new route"—hence, probably from a different source, and that it (the Mohammedan blue, not merely the foreign product) was "first imported" then.—E. E. B.



Fig. X. BLUE-AND-WHITE POTICHE WITH YELLOW FISHES. Chia Ching period. Height 12½ in.





Fig. XII. BLUE-AND-WHITE JAR. Wan Li period.  
Height 6 in.

for the extensive employment of Mohammedan blue by potters of the period and for its non-appearance, except in rare instances, on pieces of other reigns, for, as we have seen, the material was first used only a few years before Chia Ching, and we learn from another source that the supply failed before the end of the reign. Here we have another useful factor to guide us in date attribution, and the three jars illustrated in Fig. VIII are interesting in this connection. The piece in the centre is painted in pale silvery blue, the design—a tree trunk twisted to form one of the characters of good augury—is freely drawn, and is clearly original work, and the outline of the vase is graceful and pleasing. It bears the Hsüan Tê date mark. Both the other jars are of the Chia Ching period and are marked with that *nien hao*. The blue in each is rich and deep—that of (a) a blend of indigo and violet exhibiting the dark variety of Mohammedan blue at its best—but in neither is the draughtsmanship so good nor the form so pleasing as in those of the central jar. We have the authority of the *T'ao Shuo* for the statement that “in the reign of Hsüan Tê a pale blue was preferred, in the reign of Chia Ching a dark blue,” and all these considerations point to the conclusion that we have before us type and prototype in interesting juxtaposition.

Chinese decorative schemes of the Ming period, when applied to objects for the use or ornament of the homes or palaces of their own people, usually embody some meaning of a legendary or symbolical nature. The scrap bowl (Fig. IX), an important item of the table service, is painted on the exterior with the eight mystic trigrams (*pa kwa*), a strange symbol which is supposed to explain the phenomena of nature, and flying storks—the latter a probable allusion to Shou Lao the god of longevity of whom the stork is an attribute. The fine jar (Fig. X), on the other hand, has decoration of an entirely different order wherein no symbolism is intended or conveyed. The carp seem to be swimming among waterweeds *inside* a large globe. All the design, save the fish, which are enamelled a pale golden yellow, is executed in a clear bright blue and, while some imagination is necessary to complete the illusion, there can be no doubt about the artist's aim and intention.



Fig. XIV. BLUE-AND-WHITE BOTTLE with mark of  
Hsüan Tê. Wan Li period. Height 12 in.



Two pieces of rare form are seen in Figs. XI and XIII. The first is a square box and cover used to contain one of the large seals cut, usually, from a block of jade, soapstone or other material, and surmounted with a handle carved in the form of a dragon or other monster. This box is painted with the strong vivid blue generally seen on specimens of the period (Lung Ch'ing) and, for reasons pointed out in an earlier article, it may be assigned to one of the latter years of this short reign. It bears, on the base, the period mark of this Emperor written in seal characters, a rare form of inscription at this comparatively early date. The length and proportions of the other box (Fig. XIII) suggest that it was made as a receptacle for a scroll picture, and the painting of five-clawed dragons on sides and cover bears witness to the high rank of its former possessor.

Belonging to the same period as the last (Wan Li—A.D. 1573-1619) is the jar (Fig. XII) painted with representations of the eight *hsien* or immortals of Taoist lore, each accompanied by the special attribute indicating the fable with which he or she is associated.

The collection includes a few high-grade examples of the type generally classed as export wares. There are plates, vases and some of the six-lobed deep bowls thinly potted and painted with floral and other patterns in a delicate greyish blue. None of these is date marked, but—without sufficient warrant, as I think—they are usually assigned to the Wan Li

period. Amongst a very large number of these bowls which has come under my observation I can only remember one which was inscribed with a period mark, and that bore the *mien hao* of Chia Ching.

The last illustration in this series shows a bottle-shaped vase with bulbous mouth and mask-head handles on the body. It is a first-rate example of the Wan Li potter's work and, judging by its form, it seems to belong to the early years of the XVIIth century. The base is inscribed with the *mien hao* of Hsüan Tê. Such a piece as this invites the question "To what extent did the potters of this period copy an object in its entirety when they wished to pay tribute to the art of a classic age? Or, were they content, as in this instance, merely to inscribe upon their vessels the period name they revered?"

So that the period may be represented there is one specimen of the rough-and-ready wares produced during the reign of T'ien Ch'í (A.D. 1621-7). This piece, a bowl, has no particular merit, and its claim to be preserved rests, in the main, upon its rarity and historical interest; but its inclusion in the collection is justified on the ground that it is a typical example of the period, of an era when the glories of the "Great Illustrious" dynasty were commencing to wane, when Imperial patronage was no longer extended to ceramic art and an important industry had to struggle along as best it might.

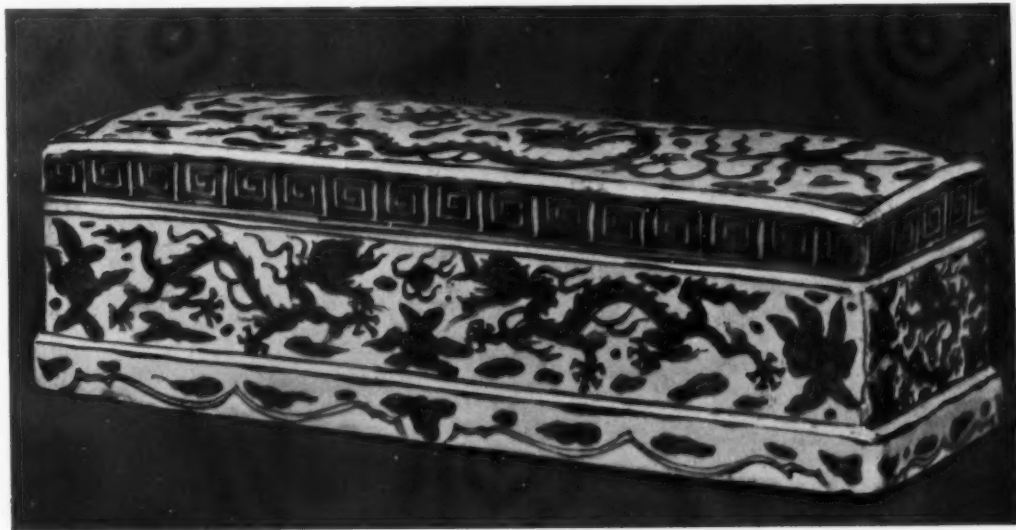


Fig. XIII. BLUE-AND-WHITE SCROLL BOX AND COVER. Mark and period of Wan Li. Length 13½ in.

# ECCLESIASTICAL ARCHITECTURE IN FRANCE

## THE PRESENT CONDITION OF SOME FAMOUS CHURCHES

PART II. BY MURRAY ADAMS-ACTON



Fig. I. LE PORTAIL ROYAL OF CHARTRES

ROMANESQUE iconographic sculpture appeals not only by its religious symbolism, but also by its serenity and intrinsic beauty. In this it is fortunate, as the understanding of mediæval imagery, which was constantly changing over a period of four centuries, demands scholarship which comparatively few would take the trouble to acquire. As the functions of the Church include exorcism and the subjugation of evil, a multiplicity of images enter into ecclesiastical architecture, and there was such scope for the exercise of grotesque humour that an interpreter may be betrayed by his reverence into error if he assume religious intention to have governed every Gothic craftsman engaged on mediæval church sculpture. It is impossible to ignore the farcical element in the exploitation of anatomical relics of saints or to refrain from suspecting the existence in bygone church dignitaries

of a quiet amusement over a popular credulity which brought thousands to view a human fragment hallowed by some hagiographic myth. The appreciative critic of architecture may well refrain, however, from Voltairian levity on the subject of holy tibias and phalanges, for many a fine portal would never have been built or abbey enlarged had not such things attracted a stream of pilgrims.

Portals have always been the special feature of the French church. Among the greatest is the famous Portail Royal of Chartres, built in the grand manner of the XIIth century when Romanesque art was merging into Gothic (Fig. I). This portal seems to reflect all the spiritual impulses of mediæval religion with its humility and penitence, being carved with scriptural scenes from the life of Christ, ranging from the Nativity to the Ascension (with the exception of the Crucifixion). It is divided into

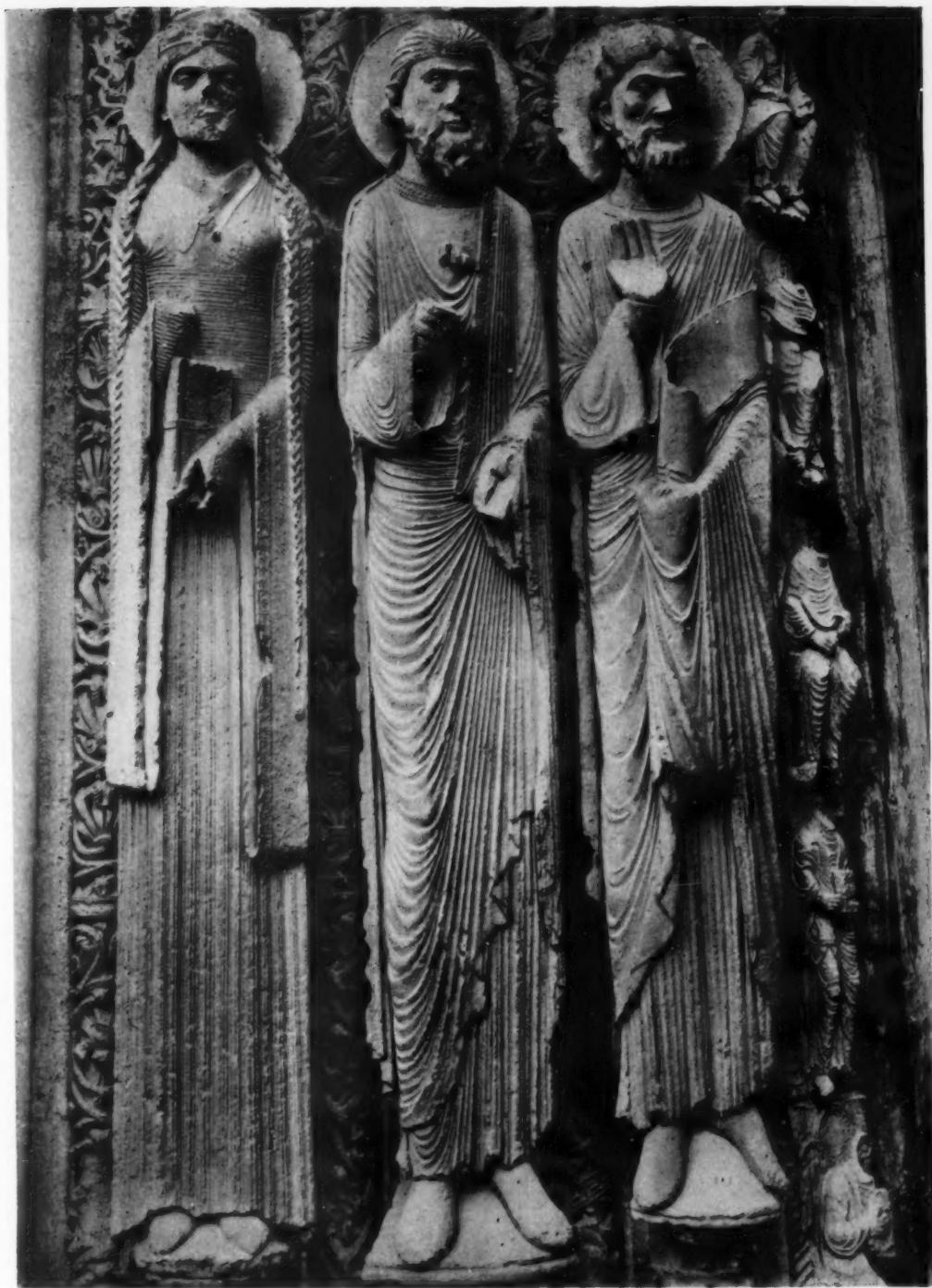


Fig. II. CHARTRES: PERSONAGES FROM THE OLD TESTAMENT





Fig. III. PERSONAGES FROM THE OLD TESTAMENT IN THE SOUTH DOOR OF BOURGES CATHEDRAL



three sections. That in the centre contains in the place of highest honour the figure of Our Lord framed in the elliptical aureole only used in connection with the Three Persons of the Trinity, whilst surrounding Him are the figures of saints, prophets, evangelists, apostles, kings (not kings of France as erroneously asserted by Viollet-le-Duc), the elders of the Apocalypse, the signs of the Zodiac, and the seven liberal arts of music, grammar, rhetoric, dialectics, astronomy, arithmetic and geometry. All these figures combine to form a single and perfectly logical design. Above the door on the right is a figure of the Virgin, who sits under a canopy surrounded by archangels above scenes from her life. However, the pre-eminent feature of the Portail Royal is the series of column-statues of kings and queens and biblical personages, collectively the most remarkable examples of religious sculpture in the world (Fig. II). These majestic forms have affinity to figures frequently seen in early illuminated manuscripts and Byzantine carvings, while the drapery reminds one of the archaic school of sculpture in Greece in the VIth century B.C. Their sculptural prototypes are to be found in the earlier doorways at Moissac and in similar statues formerly at the Chapter House of St. Etienne at Toulouse (now in the museum of that city). Doorways in Northern Italy exist where conventional figures are used in connection with an entrance in this manner, and other arrangements of column statues in France can be seen at Paris (Notre Dame), Le Mans, Sens, Autun, Bourges, Angers and many other places. In most cases they form an integral part of the construction of the building, being cut with the column and taking its form. Logical construction was never subordinate to ornament in the Middle Ages.

Remote and strangely beautiful as these figures are, with their slender braided tresses and their aspect of peace and serenity, they are not quite physiologically human. The facial expressions are ineffably meek, as though silently to witness to the sanctity of their mediæval ideal. The anatomy may be unreal, yet even the conventional manner in which the hands and limbs adhere to the body, the long, finely-cut clinging folds of rather stiff drapery, elongated in conformity with the soaring spirit of the architecture, create an exquisite pattern which gives æsthetic pleasure far preferable to sculpture of superior realism. It is sculpture peculiar to the Ile de France, and in its technique

it differs from anything of earlier date; from it all modern sculpture flows.

The chronology of the cathedral at Chartres has been one of the most discussed problems in mediæval archæology. Few critics seem to agree regarding the date of the Portail Royal: they differ by a whole century. On this subject no higher contemporary authority exists than M. Marcel Aubert, who deals with the question at length in his recent book, "Gothic Sculpture in France." In placing the date of the Chartres statues between the years 1145-55, he tells us that he has been able to prove that the North Tower was complete by the year 1150, and that the tower to the south was nearing completion in the year 1145. As the façade of which this western entrance is a part lies between these towers, it is reasonable to presume that the lower portion of it was erected at, or near, one of the above dates. Moreover, M. Aubert informs us that the figure of the Virgin over the side entrance was given to the church between the years 1152-56, a fact which suggests that a place was there ready to receive it at that time. The south façade of Chartres, therefore, is slightly later in date than St. Denis, and probably contemporary with Vézelay. It is certainly one of the earliest of the portals with column statues.

But the Portail Royal does not now stand on the site upon which it was originally erected. In the year 1180, for some unknown reason, it was decided to move it bodily forward 40 ft., level with the front of the towers, to its present position. The operation required the removal and re-erection of every stone, which had just been accomplished when a fire destroyed all of the church that was behind the Portail Royal, including the timbers within the towers beside it. The cathedral was rebuilt in 1194, but was not consecrated again until after its reconstruction in the following century (1260).

It may seem surprising that so many fine churches were burnt in the XIIth century (Chartres had previously been burnt in 1139), but it must be remembered that vast quantities of heavy timber were used in their construction.

In contemplating the Portail Royal from a purely architectural point of view, one is amazed at its artistic imperfections. It is clumsily put together and is so out of keeping with that love of symmetry characteristic of its period that one is forced to conclude that after it was taken down in 1180, mistakes were made

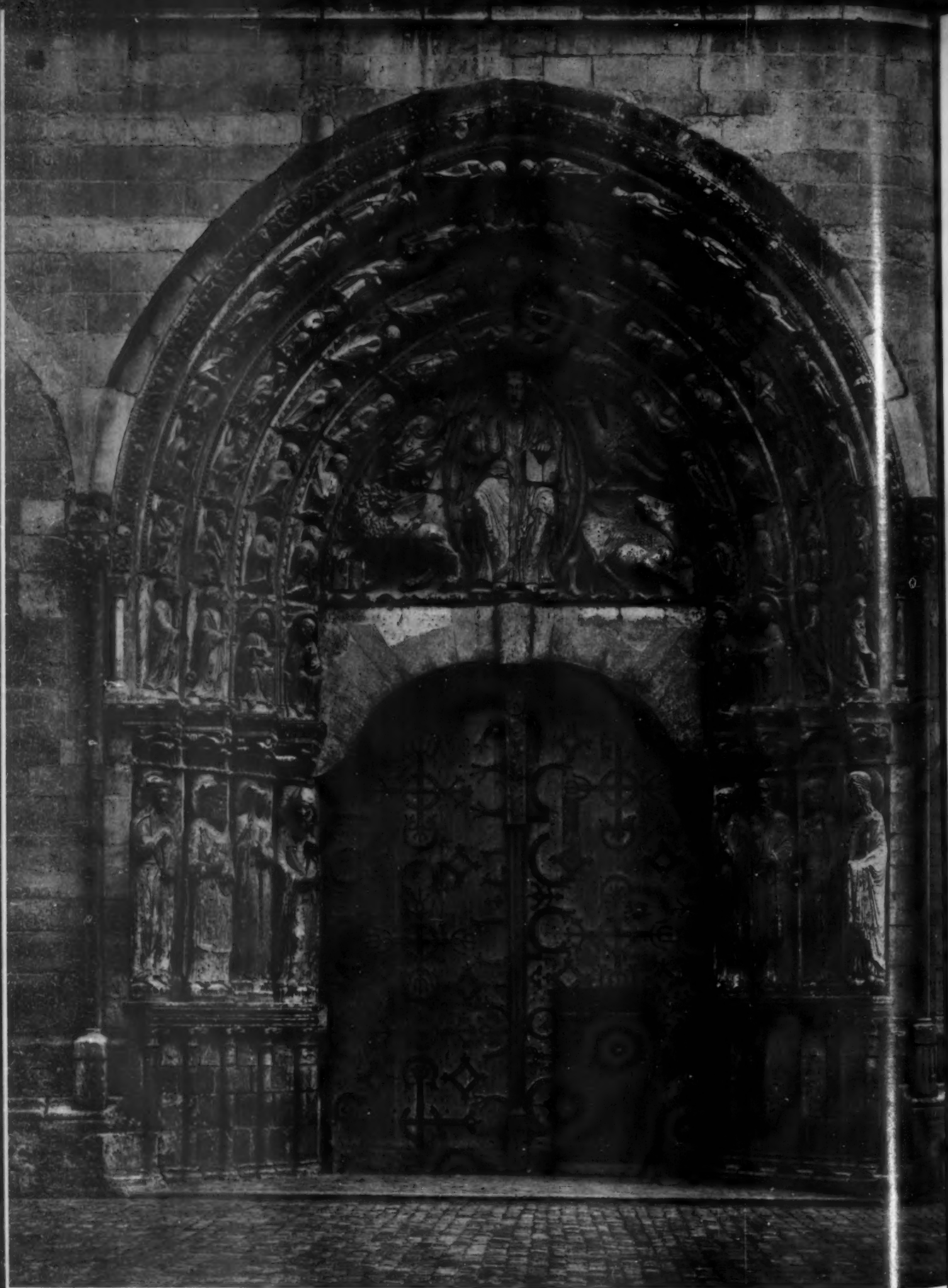


Fig. IV. WEST DOOR OF THE CATHEDRAL AT ANGERS



in reassembling its constituents. The present site is slightly narrower than the old; hence several sections had to be omitted and many columns were cut. Only nineteen statues remain out of the twenty-four which formerly stood by the doors, and of these some have had their heads replaced, while others are sadly mutilated. Some of the statues, being too long, have had the blocks below them cut away, while the columns upon which others stand have been heightened. The alterations cause certain figures to look as if they were in the wrong groups. Even the canopies over the figures are not in accurate alignment. But considering that Chartres sustained further damage during the Renaissance and again in the Revolution, it is perhaps surprising that any of its sculpture survives.

\* \* \*

The XIXth century dealt lightly with this edifice in comparison with other churches. Such restoration as was carried out consisted primarily in structural safeguarding. It is commonly asserted that the column statues escaped interference, but the figures themselves seem to contradict this statement. Whether they were cleaned at the particular period when the church was restored matters little. That they have been cleaned with a heavy hand is only too evident. Nowhere can one discern an original surface. The curved outer arch-rims and the piers between them are modern. Most of the plain columns, and in many cases those which back the statues, are new, while from the bases of the columns downward (an area including the pedestals) all is apparently work of the XIXth century. Moreover, much of the central tympanum has been re-carved.

Evidence of gilding was visible on the figure of the Virgin as late as the XIXth century. I advance the theory that the entire portal was cleaned simultaneously to reduce it to one general tone, and that what remained of the original paint was rubbed away in this process. It must be remembered that if this work had not been originally painted and gilded it would not have withstood its passage through the centuries so successfully.

The Portail Royal is the most widely known of all XIIth-century portals, but though it deserves its renown, it does not eclipse work contemporary to it in other places. In order to facilitate æsthetic comparison, illustrations of

similar column statues at Bourges and Angers are here given. Both examples have qualities widely different in technique from the carving at Chartres, and were obviously produced under different artistic influences. The figures at Bourges, by reason of their vitality and artistic strength and unquestionably finer state of preservation, are, in the writer's opinion, the most remarkable of their kind extant. The portal in which they stand—the south door at Bourges Cathedral—is one of the earliest examples of Gothic sacred architecture and should fix itself in the memory of the student, as it denotes the period from which Gothic art begins. The doorway, which was formerly part of the edifice erected in the XIIth century, widely differs in sentiment from the great cathedral begun in 1195 in which it is now incorporated. Representing personages from the Old Testament, the figures here occupy the same position as those elsewhere, and stand under Romanesque canopies on stout columns, the capitals of which provide their bases. Their provenance is probably Burgundian, and the year 1150, or soon after, the date of their execution.

In pose and character the figures at Bourges (Fig. III) are affined to those of the Portail Royal, but they are more robust, heavier in style, and while one feels that they lean more to Byzantine and Gallo-Roman art than to Greek, they have less affinity perhaps to Romanesque art than to the Gothic of the following century, when carving in full relief prevailed over iconographic sculpture. Their preservation is good, and they appear to have been less interfered with than any other examples of these column statues in France.

\* \* \*

In connection with the Bourges figures, the XIIth century love of ornament and fine detail, which was always subordinate to architectural lines, is worth studying. I know of no finer example of scroll work, diaper pattern ornament, etc., than the decorations on the columns and elsewhere at Bourges. The arcaded canopies above the statues, too, with their small Romanesque turrets, appear to belong as much to the architecture of the building as the statues which they shield. One feels the influence of Byzantine art more, probably, in the carving and rendering of ornamental surfaces than elsewhere.

Numbers of fine portals of the XIIth century have now disappeared. Time and neglect

A P O L L O



Fig. V. COLUMN STATUES OF THE XIIth CENTURY. ANGERS CATHEDRAL



accounted for many, while the Revolution was a third and more violent enemy to them. At Le Mans, which is well worth a visit, there is an interesting south portal adorned with column statues in good preservation, approximately the same date as Chartres, but more ordinary in character. The arch-rims are badly bruised, but fortunately no effort has been made to re-carve them. The south door at Etampes has a vigorous portal with statues as fine as those at Chartres, probably produced at the same workshop, but these, likewise the figures of the elders of the Apocalypse in the tympanum, are headless. Two good examples still exist at Saint-Loup-de-Naud (Seine-et-Marne) and Provins, but both are very badly damaged.

Though not so celestial in sentiment, the portal in the South Façade at Angers rivals those of Chartres and Bourges by sheer artistic merit (Fig. IV). Although restored, it is in close affinity with each of them. At Angers the figures are carved with greater freedom, and convey the impression of being statuary in the round rather than part of a scheme of construction. In date this entrance lies between the years 1150 and 1160.

The greatest misfortune which the church suffered was the removal in 1745 of the lintel carved with figures of Apostles. The great granite arch which was substituted for it to allow for the passage of a canopy into the church during processions, ruins the appearance of the portal, and it should be replaced by steel. The Angel and Lion to the right of the figure of Christ are replacements, as these symbols of the Evangelists were destroyed when a thunderbolt crashed into the façade early in the XVIIth century. With the exception of the head of the central figure, which has been replaced, the statuary generally is excellently preserved.

One likes the line of this portal at Angers. It is more elegant than others because its arch is higher than theirs. The small figures of Elders holding musical instruments are less crowded than the arch-figures at Chartres, and the definite division between each arch makes these minor motives less confused. It is worth noting that the arch finishes in a slight point.

It is impossible to name many of the figures. David and Moses can be identified, and possibly one of the females holding a sceptre represents the Queen of Sheba. Slightly larger than those at Bourges, they are more massive, with broader bodies, but they are imbued with the same dignity and gentleness characteristic of the religious figural art of the XIIth century (Fig. V). When making drawings of this statuary, one is curiously conscious of a change of feature and expression on each face. "As it grows more familiar," to use Mr. Kingsley Porter's words, "the features which at first seem archaic and crude assume an almost celestial radiance; the drapery which seemed stiff and conventional is seen to fall in folds of most exquisite grace; and the very distortion of anatomy seems to lend dignity and charm."

It does not seem in the best interests of art that these statues, which are unique in history, should be left exposed to the vagaries of the climate of Northern Europe and the casual violence of loafing vandals. Dare one suggest that the French Ministry of Fine Arts should arrange that the finest of them be permanently exhibited in the Louvre? The originals could be replaced by copies which in a few years would, to ordinary eyes, be practically indistinguishable from the former. In making this suggestion I am conscious of the fact that I run the risk of incurring the dangerous displeasure of a pious person; but before that individual unsheathes his dagger, I would point out to him that if left where they are, these figures are doomed to perish in a few years. Even now they are in the last phase of their existence. Yet to the French they are a more valuable national possession than any of their artistic treasures. There is ample precedent for their rescue by rehabilitation. The Elgin marbles and scores of famous examples of statuary formerly produced to meet the needs of architecture are now viewed in museums dissociated from the architectural schemes in which they originally figured. Certain it is that unless these inestimable works of art are protected, the next generation will only know them by means of photographs and plaster casts.

# THE EVOLUTION OF THE RUSSIAN BALLET

BY TAMARA TALBOT RICE



BALLET "CHOREARTIUM." PART II

Stage Photo Co.

COUNTLESS are the articles that have been written about the Russian Ballet—about the dancing and the music, the scenery and the production of a certain performance, about a particular ballet or an individual dancer—yet few of these articles convey a definite impression of the history of the ballet, of the individual conception of ballet shared alike by producers and performers, or even of the training which every dancer must undergo before appearing on the stage. Still to-day there are too many people about who fail to appreciate the difference between "variety or cabaret" and ballet dancing proper, and who are not a whit surprised by the versatility of Douglas Byng's heroines when they sing:

" . . . We have danced in Russian Ballet and in light revue

And there're lots of things besides that we could show to you."

Still to-day there are too many people who expect merely to be amused by the ballet, who are bewildered, even a little perturbed, when they realize that the Ballet aspires at something deeper than the purely diverting. Yet it is due to the very fact that the modern Russian Ballet aims at bringing perfect pictures to life by means of perfect actions performed in perfect settings to perfect music that its admirers are also its ardent devotees.

This is not the place in which to discuss the means resorted to or the training which ballet dancers have to submit to in order occasionally to achieve this aim. Here we will be mainly concerned with discussing the change which occurred in the late XIXth century in the conception of ballet in Russia, and of the far-reaching effect which it had upon music, scenery and, most important of all, upon the idea underlying the dance itself—a change which was destined to invest an entire performance with so particular a spirit that the choice of a national appellation for productions often incorporating foreign talent seems fully justified.

There is an enormous difference between the XIXth century European ballets and the XXth century Russian. The XIXth century ballet, both in Russia and in the West, centered round a single figure—that of the ballerina. Both on and off the stage everything revolved around her, and even the premiers danseurs and danseuses played but a markedly subsidiary part in the performance. The music was likewise subjected to the ballerina's ability to interpret it, and generally consisted of purely accompanying tunes, squared up in thirty-two or sixty-four bars (this was regarded as the extent of a dancer's endurance), and so devised as to display her pirouettes, entrechats and fouettés to the fullest advantage. At times the works of great musicians were selected, but even then their scores were often either added to or else

## THE EVOLUTION OF THE RUSSIAN BALLET

ruthlessly cut to suit the dancer's virtuosity, whilst the corps de ballet was marshalled in a manner which could serve but to add to the star's lustre, not to enhance the merits of the production. Permanent anachronisms, sham classicism and general artificiality marked these performances, and in Italy and France this interpretation

throw the yoke of the moribund French and Italian ballets, and, shortly after the great Petipa's retirement, to reappear in a new and very vital form.

This transformation was almost entirely brought about by Fokine, a young dancer in the Imperial Ballet. He it was who rose in rebellion against the artificiality



BENOIS—PETROUSHKA, THE MOOR'S CELL. REPRODUCED FROM "THE RUSSIAN BALLET IN WESTERN EUROPE" BY W. PROPERT. *John Lane*

of ballet led to a stagnation so great that even to-day, after a lapse of fifty years or so, the ballet is there still an inanimate thing. In the XIXth century the same tradition of dancing and artificiality of production prevailed in Russia; yet somehow ballet there succeeded in escaping complete annihilation. It is difficult to determine whether the escape was due to a passing revival of that Regency spirit which blows so gaily in Degas' studies of dancers, or to some other, now untraceable, cause; yet the fact remains that, late in the last century, the ballet in Russia retained sufficient vitality to over-

of the existing ballet, and evolved a new creed based upon the conviction that "music is not the accompaniment of a rhythmic step, but an organic part of a dance; the quality of choreographic inspiration is determined by the quality of the music." Consequently he preached the need for Unity—unity of action and of style in the ballet; he preached the need of good settings and costumes, the need of eliminating all anachronisms from a production and the imperative necessity of substituting serious constructive music in place of obvious dance tunes. He likewise stressed the need of abolishing





GONCHAROVA—LA LITURGIE. REPRODUCED FROM "THE RUSSIAN BALLET IN WESTERN EUROPE," BY W. PROPERT

*Pablo Picasso*



## THE EVOLUTION OF THE RUSSIAN BALLET

excessive miming, resorting instead to the expressiveness of the entire body.

He submitted these theories together with the libretto of his first ballet "Daphnis and Chloe" to the board of the Imperial Theatres, but both were ignored. Thus, his first production was presented at a charity performance where his ballet "The Vine," was danced by Pavlova, Karsavina and himself. Diaghileff was amongst the audience and, as ever quick to appreciate real talent, he invited Fokine to take part in his Paris season. Fokine's success in that capital was immediate, with the result that the board of the Imperial Theatres examined his report, approved it, and engaged Fokine to produce the Polovizian dances from "Prince Igor" for them. Thus was the ballet transformed!

Fokine may be best described as the stepping stone between the classical or Petipa ballets and the modern or Diaghileff productions. Though an innovator, he still retained ancient formulas, merely abolishing that which had become meaningless in them and purely traditional. He inherited and retained from Petipa the old French and Italian technique, but refused to adopt abstract treatment of subject as the foundation upon which to base a dance, striving instead to stress the importance of the libretto. He handed this aim on to Diaghileff, together with the theories which he had embodied in his report. Yet, though thus transformed by Fokine, the ballet still owes it to Petipa's technique that dancers can excel alike in classical ballets such as "Les Sylphides"; in "Carnival," a romantic ballet of the 'forties; in the futurist yet classical "La Chatte"; in tense "Les Présages," where mass effects of the finest have been achieved, and in dances as individual as the Dying Swan—one of Fokine's earliest productions. And still to-day the Swan Lake.

Aurora's Wedding and the movement from the latter known as the Blue Bird Dance—all of them with Petipa's choreography—remain as the ultimate test of a young dancer's technique and the final delight of a balletomane.

★ ★ ★

To Diaghileff the ballet is indebted for its extraordinary vitality, its sensitive alertness and its sympathy with the present, which enabled it to work in co-operation with the greatest men of its day, producing performances definitely of a period, but as definitely of undying merit.

These performances will ever stand alone in the annals of the theatre, for Diaghileff, to whom it never occurred either to rest upon his laurels or to subject his actions to financial considerations, always strove to increase his repertory, and to express in each production the best and the most individual in the talent of all those artists responsible for its creation. At the same time he subjected every detail of a new performance to the severest examination, and since his standards were those of the most exquisite of connoisseurs and his insistence upon their exact fulfilment that of the most enthusiastic of amateurs, he triumphed over innumerable obstacles and succeeded in bringing about a fusion of three arts—those of dancing, music and painting—blending them into a wellnigh perfect whole. So great was his achievement that his influence extended beyond the theatre, making itself felt in the realm of pure painting; there it was largely due to him that Russian art was able finally to shake itself free from the XIXth century veneration of detail and of peasant subjects, and to emerge in a new form, based upon the acquisition of Western standards, whilst retaining the directness, the force and the



BALLET "CHOREARTIUM." PART IV. FINAL GROUP

Stage Photo Co.

sumptuous character of mediæval Russian art. Simultaneously Diaghileff brought to Western art the simple yet restrained symbolism of the Russian, thereby investing it with an idealism, which is not the least of its merits.

It is as yet too early to attempt to define W. de Basil's influence on the ballet, though it is already clear that he has led it to still another stage of its development, for it is due to him that the Ballets Russes of 1933 have been the first to bridge the gap which existed until now between the corps de ballet and the ballerinas. To-day every member of the troupe is of like importance, for on each one falls the task of producing a performance every detail of which is equally studied and finished in execution. Thus, though one night a ballerina may not be at her best, though a premier danseur may be careless, the production will nevertheless emerge triumphant as a whole, owing to the excellence and significance of all the performers as a body.

This advance is coupled with choreography so brilliant that the imperfection of much of the scenery and costumes becomes apparent. Though still competent and interesting, they are no longer works of art, and as such they are unworthy of forming the setting of productions which are otherwise truly admirable.

\* \* \*

Gregor, in his masterly work on the Russian Theatre, maintains that the Russian Ballet would have perished like the French and the Italian had it not, early in the XXth century, come in contact with Impressionism. The short outline given above of Fokine's rôle in ballet reform must suffice as proof to the contrary, yet the suggestion is true that the ballet might have failed to become the vital thing which it is to-day, almost supernaturally sensitive to the reflexes of society, had not the vivifying spark of Impressionism, which carried with it so fresh a breath of life into all true art in Europe, likewise alighted upon it. To-day Impressionism is already on the wane—in its purest form it is almost a thing of the past, for its evolution has commenced. And the ballet, sensitive as ever, under the directorship of de Basil, is now aiming at something new. This aim is still a little indefinite, but its general form is already to be discerned. In itself the outcome of the still purely subconscious weariness of industrialism and community life, it looks towards a return to nature as the goal of man's desire. This return to nature is not based upon the romanticism of a Rousseau, nor upon the crude lines advocated by votaries of arty-craftiness, but it rests upon the love of pure form and of free and rhythmic movement innate in man. In "Choreartium" this ideal has been brilliantly interpreted.

It is significant in this respect that the scores selected for the last Alhambra Ballet season are those which seem to stand as landmarks of the phases through which the ballet has passed. Thus in Boccherini we are shown the XIXth century ballet; Rameau, Bizet and Johann Strauss are there, that we may see the lyricism inherent in pure dance music; Tchaikovsky and Borodine

appear as examples of the change which ballet music underwent in the 'nineties, whilst Stravinsky is presented as the supreme example of the modern ballet, where music, scene and dance are fully and completely co-ordinated.

The road travelled from Boccherini to Stravinsky is thus unrolled before our eyes and the length of the journey accomplished becomes apparent. That it was ever undertaken was due to Tchaikovsky, who was the first to recognize the true importance of music in ballet, and, having done so, to compose the first score which was destined to alter the entire character of ballet music, transforming it from a mere accompaniment to a recognized branch of art. He thereby paved the way for Stravinsky, Ravel, de Falla, and many another musician who came under the spell of Diaghileff. This was in 1890, when it fell to Tchaikovsky to compose the music for Perrault's fairy tales, which Petipa was to produce at the Imperial Ballet.

Yet even exquisite dancing and choreography, lovely and suitable music and a sensible libretto could not alone invest a production with the unity that Fokine deemed essential—scenery and costumes of a high standard were still lacking to complete the whole, till a third genius appeared alongside with Fokine and Tchaikovsky to fill the gap. This was Bakst, the creator of the finest scenery of modern times. He was an innovator in the truest sense of the word, yet one imbued with the spirit of the oldest Russia and saturated in the symbolism which from the earliest times has held sway over the Russian soul. His symbolism was that of colour and form, his canvas the theatre; for Bakst, though an artist in the fullest sense of the word, was essentially a theatrical artist. Hence his productions always remain masterpieces unbroken by the permutations of the actors, and never do they either subject the stage to the picture or the picture to the stage. Yet, though impregnated with the old Russian worship of colour, Bakst's art was European, not national; his conception of the East was Western, that of the Antique, Hellenic. It was Benois and then Larionoff who brought the ballet back to mediæval Russia, whilst Bilibine paved the way for Goncharova's ancient Russian art. Yet of them all it is Larionoff who is Bakst's closest spiritual follower for, in the words of Gregor, "his graphic stage symbols are a protest against making the stage an Impressionist picture." The new method (as exemplified by Bakst) "seeks to drop the picture and to treat the theatre as a theatre, an art of movement in space, for which the picture is only a sketch, a note, a first draught."

Of all the theatrical arts it is the ballet alone that consistently attempts to achieve this aim, and though at times a production may fall short of the ideal, a setting may prove to come below the required standard, yet the striving and the ambition are ever present. They invest the entire production with a peculiarly invigorating spirit, and when at times the perfect unity is achieved, we find ourselves transported by the magic of the stage till, like the great Diaghileff, we come to feel that "we're all living in the witchery of Armida's groves." The very air round the Russian season is intoxicated."

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# PORCELAIN THROUGH THE AGES AT 25, PARK LANE, W.1



WORCESTER TEA-POT. Decorated with the finest-known quality yellow scale, it is from the only service known with this decoration. (*Stoner & Evans*)

HERE is a Ming Monochrome—a turquoise jar at the Loan Exhibition of Porcelain Through the Ages that holds us spellbound. It has a rare suavity, a wise and simple grace; and we are told that it was for general use in the Inner Palace. This lovely pot epitomizes the perfection of life and art in China of the XVth century. It is symbolical of a system that made of beauty an essential religion, and exalted domestic comfort into a great virtue.

When we look at this and the earlier but equally exquisite examples of the Sung dynasty in the next case we are in the presence of the true Oriental spirit. The magic



DRESDEN FIGURE "THE LOVE LETTER."  
By Kaendler  
*Lent by J. Rochelle Thomas*



CHELSEA GROUP "THE MUSIC LESSON." Gold Anchor mark, c. 1760. *Lent to Exhibition by J. Rochelle Thomas*

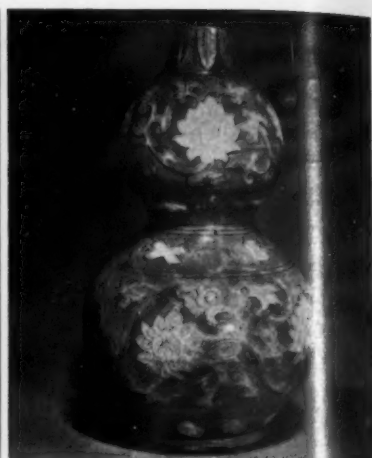
of such works is no less mysterious and no less moving than Nature herself. Their dignity is beyond any criticism. They are fit "companions" for the "Immortal Holding a Scroll" or the "Student Reading a Book" that appear under the exhibit 691.

When Europe was in a state of semi-barbarism, the Chinese had evolved to a culture and philosophy never surpassed by any other race in subsequent times. Part of this condition of mind is represented in the Ming and Sung art to be seen in this collection.

Properly to appreciate such treasures, we must visualize a world in which poetry was as important in daily life as bread—a time in which an Emperor could praise a potter in celestial language.

A room that enshrined the Potiche and Cover (628), with its brilliant turquoise ground, decorated in relief with mandarin ducks and lotus plants, was surely a place of peace and harmony not attainable in the Western world. It is not that the Chinese were without that fear and strife common to all humanity, but that by some superior knowledge they preserved in spite of their wars and revolutions a continuity of the sense of beauty and luxury. Of the best Chinese porcelain now on show it can be said that there is no hint of doubt or confusion. It is above and beyond all turbulent influences. Dynasties might come and go, but the artist was remote from incidents that might appal, distract or completely annihilate the creative impulse. Time and history hardly mattered. The aristocratic ardour for perfection survived and remained a condition of the Oriental soul. Like the Spring it was ever desirable. And it is perhaps this season of the year that is the chief source of inspiration of Chinese porcelain

# A P O L L O



1. One of pair *famille noire* Vases. Ch'ien period, 1736-95. (H. R. Hancock.)
2. Fukien Ware. White figure of Daruma. XVIIth century. (Sir Percival David, Bt.)
3. Man on a Buffalo. K'ang Hsi period 1662-1723. (Hon. Mrs. Ionides.)

4. Black Gourd Pot. K'ang Hsi period, 1662-1723. (Frank Partridge & Sons.)
5. Ko Ware. Bowl of globular form. Sung Dynasty, 960-1279. (Sir P. David, Bt.)
6. Square tapering Vase with Flowers of four seasons. K'ang Hsi, 1662-1723. (Frank Partridge & Sons.)

7. Double Gourd Vase. Ming Dynasty. 1368-1644. In aubergine and yellow on green. (Frank Partridge & Sons.)
8. One of a set of XVIIIth century figures. (Basil Ionides, Esq.)
9. Turquoise Incense Burner. Ming, early XVIth century. (Sir Percival David, Bt.)



# PORCELAIN THROUGH THE AGES



1. Group "Mother Love," 1785. Only known specimen. (*The Royal Copenhagen Factory*).
2. Porcelain Ewer. Ming Dynasty. (*H. Sparks*.)
3. Pair of Worcester Vases. By Barr Flight and Barr. (*J. Rochelle Thomas*).

4. Classical Figure representing America. Plymouth. (*Amor*.)

5. Group, "Man and Shepherdess." Circa 1780-81. (*The Royal Copenhagen Factory*).
6. Ming Vase, XVIth century. (*Bluett & Sons*).
7. Model of a Hound seated. Early K'ang Hsi period, 1662-1723. (*H. R. Hancock*).

makers. They took its form and colour, plants and flowers, the blue of the skies, the warm red of the rocks, the singing-bird and the silent fish for their purpose.

They explored the universe for visual experience, and slowly and deliberately wrought new wonders out of old themes. Hence the modern Western mind feels somewhat bewildered and not a little envious among things that seem to radiate the light of perpetual youth.

Coming to K'ang Hsi, there are three cases devoted to this later period in the large drawing-room, and the connoisseur will linger before those conspicuous pieces, the long-necked bottles (784) and a large plate (792), embellished in *famille verte* enamels of the finest quality.

It is not so much a difference of technique but of temperament, and it is a tribute to the ingenuity of the European mind that it was able to adapt so beautifully an art which was part of the eternal Chinese mystery.

Our attitude towards life is obviously less profound. We are more sentimental, more charming than beautiful, perhaps more democratic. Our sense of humour is obvious, and in the matter of figure-modelling we are more frank and resourceful. The human comedy is a fertile subject for innumerable pieces in Derby and Chelsea. Human relationships find another form of expression in porcelain. The Shepherd and Shepherdess have answered the call of Marlowe, "Come Live with me

CELADON  
INCENSE VASE.  
Lung Chuan Ware.  
Decorated with peony  
scrolls



Late Sung Dynasty,  
960-1279.

Lent by  
Charles E. Russell, Esq.

What could be more distinguished or memorable than the pair of green ground seated Kyilins with brilliant coral and red decoration (778)?

In the central room, students of *famille verte* will have the opportunity of inspecting part of the Hon. Mrs. Basil Ionides' splendid collection of this popular period.

As a matter of historic and commercial significance, exhibit 555 is one of the most remarkable in the whole show. China has at last felt the approach of the West. Here is a collection of XVIIIth century porcelain decorated with European motives. It was imported into Europe from the latter part of the XVIIth century onwards by the East India Company, and is therefore the first-known examples of this art in England. The groups of men in XVIIIth century European costume dancing with Chinese girls are humorous and *naïve*, as are the efforts of craftsmen to copy engravings of Italian figure subjects. The conventional Western portrait gives the Chinaman a new idea in the art of delineation. He is even ready to commemorate our "local" events, as can be seen in the cup on which appears the English inscription "In Memory of the Glorious Victory at Culloden, April 16th, 1746."

From this transitional moment we pass to the room in which the European styles offer themselves for comparison with the original art. The fastidious enthusiast for Oriental periods may feel inclined to dispute about the relative merits of the Eastern and Western ideals; but, like the argument in Omar, we ever come out by the same door.

and be my Love" (147). Harlequin and Columbine remind us that a certain frivolous elegance is also part of our existence. Frederick the Great has come to town in Bow, and Peg Woffington knows her way about in Derby. Dresden pays court to the irresistible Pompadour, and Sévres enters into the *amours* of Cupid and Psyche.

Here is a veritable *boutique fantasque* that touches us none the less deeply because its emotions are so light-hearted. These sprightly little dolls, after nearly two hundred years of vicissitude, have danced their way into our age, without blemish or fatigue, and of all the domestic details that beguiled, amused or supported our ancestors these pieces remain perfect. In the great Chinese hierarchy they are by no means unwelcome. Nor do we feel that our profusion of utilitarian objects, the plates, cups, candlesticks, vases, tureens and dishes, are less worthy of admiration.

As for the European idea of birds in porcelain, the exhibits beginning at No. 462, mainly Dresden, are a revelation in colouring and design. Most of these date from the second quarter of the XVIIIth century, and prove how expert Dresden became in the representation of objects of a purely ornamental character. They are from the collection of Monsieur and Madame A. Esders.

All lovers of porcelain should make an effort to visit this unique exhibition. It is at Sir Philip Sassoon's house, 25, Park Lane, and remains open until March 27th. The proceeds are to be devoted to the Royal Northern Hospital.

ADRIAN BURY.

## BOOK REVIEWS



MOSAIC, CENTRAL LUNETTE, AFTER REMOVAL OF PAINT

THE MOSAICS OF ISTANBUL: Preliminary Report of the First Year's Work, 1931-1932. By THOMAS WHITTEMORE. (Printed by the Oxford University Press for The Byzantine Institute, Paris).

It need hardly be remarked that the labours here reported are the sequel to the fact that the Christian Church of St. Sophia, as it is popularly called, was transformed into an Islamic mosque on the conquest of Byzantium by the Turks. Incidentally, it may be added that there was no "saint" of the name "Sophia" in whose honour the church was built by Justinian, the great Emperor. The true English rendering should be the "Church of Holy Wisdom."

A Christian church containing representations of human figures and Christian symbols of crosses would conflict with the Moslem dislike of "graven images," but (speaking only of the narthex here described) it is clear that the figures and crosses were visible to a visiting artist as late as 1710. Whether they had been veiled and unveiled at an earlier date we do not know, but it is recorded that between the years 1847-49 two mosaicists from Switzerland were employed by Sultan Abdul Mecit to repair and preserve the mosaics against decay. They did their work according to their lights, and—so we must believe—screened certain portions of the narthex with a covering of painted designs and gold leaf, thus bringing the decoration of the shrine into conformity with Moslem prejudices. It is curious and pleasant to note that no new design, foreign to the original Byzantine motives,

was introduced; the crosses were simply covered, while the central lunette E was over-painted with a design copied from an ornate star which appears several times on the vaulting.

The present task was simply to remove the 1847 addition and reveal the mosaics in their original splendour. The report describes the methods adopted, and its success.

There are twenty-one plates, the most important being that of the aforementioned central lunette E, which has a figure of Christ enthroned with an angelic medallion at each side and a kneeling figure of the Emperor Leo VI (Plate XIV), who reigned from A.D. 886 to 912. This lunette was, therefore, a substitution for Justinian's original; what it was we do not know.

It is remarked in the Summary (page 23) that an examination of the mosaics so far compels the view that they are by great metropolitan masters whose work puts that of contemporary Italy into the shade. Table No. IV tells us that the tessellæ are of fifty-five different colours.

The frieze of the *opus sectile* appears to be of an art differing from the rest of the narthex; it is not composed of cubical tessellæ, but of stones and surfaces that give it the appearance resembling but not equalling the faience of the Persian mosques. The main green and white tones are obtained by the use of verd-antique, upon which are laid the white marble figures of flower decoration. There is a stucco border above this frieze.



The once-obsured crosses, set in two rows of red tessellæ with red jewels, are noble in their simplicity and proportion. The mosaic double cross—somewhat resembling an eight-pointed star—set in a crown of the



STAR IN SOFFIT OF BAY H

vault (Plate VIII) was not obscured by the Swiss workmen; probably because it does not look a Christian symbol.

In conclusion, we take a special interest in the mosaic star in the soffit of Bay H (Plates V and X). Is it rightly described as a "star"? We should be inclined to trace its form to the original of a bursting thunderbolt, or solar rays, seen on the shield of Athena in many of the Attic vases of the VIth century B.C. It is no surprise



that it should find its way to Byzantium with other classical devices.

Due credit should be given to the Turkish Government for permission to carry out the restoration here recorded.

W. L. HARE

**FAVOURITE BRITISH PAINTINGS.** Edited by C. G. HOLME. Introduction and description of plates by ANTHONY BERTRAM. (The Studio Ltd.) 10s. 6d. net.

This little volume of British paintings embracing as it does only twenty-four examples, seems somehow, if that were possible, to fall between more than two stools. The term "favourite" should indicate that the selection has been made in accordance with some kind of public verdict. Instead, we have a number of reproductions from pictures which, with few exceptions, are probably quite unknown to the majority. On the other hand, if the term was intended to indicate the consensus of those who have studied the subject, the choice seems equally misleading. "Favourite British Painters" would

perhaps have been a somewhat better title, though they are not often represented by their best work. The most significant examples are J. M. Wright's "Charles II," Hogarth's "Shrimp Girl," Blake's "Wise and Foolish Virgins," Rowlandson's "Landing at Greenwich," Crome's "Return of the Flock," Cotman's "Trees near the Greta River," Rossetti's "Wedding of St. George and Princess Sabra," Watt's "Creation of Eve," Alfred Stevens's "Mrs. Collmann," and Conder's "Brighton."

Mr. Anthony Bertram's text is admirable; only it is to be regretted that he is unable to see his grandfather's generation in a truer perspective. To lump Lanseer and Orchardson together, and to speak in their case of "gloomy shadows," shows a prejudice which is not based on facts, and amounts in Orchardson's case, at least, almost to misrepresentation.

**A CATALOGUE OF THE PICTURES AND DRAWINGS IN THE COLLECTION OF FREDERICK JOHN NETTLEFOLD.** By C. REGINALD GRUNDY. Vol. I, A to C. (Printed by Bemrose & Sons Ltd.)

There can be, one imagines, no greater delight, so far as the minor pleasures of life are concerned, than to form a collection of pictures, and of English water-colours in particular; and, having lived with them to see them beautifully reproduced, collected together in handsome volumes accompanied by a sympathetic and informative text by someone who has himself shared the same lifelong task.

This happy lot has fallen to Mr. Frederick John Nettlefold, who has entrusted the reproduction and the printing of this volume to the experienced hands of Messrs. Bemrose, and the writing of the text to Mr. Reginald Grundy, whose name is sufficient to indicate the authenticity of his information and comment.

Mr. Frederick John Nettlefold is the son of the late Frederick Nettlefold, of Streatham Grove, Norwood, whose collection was sold at Christie's in 1913, and was one of the sensations of the season.

Collecting was, therefore, in Mr. F. J. Nettlefold's blood. This handsome first volume which now lies before us contains admirable reproductions of the fruits of the owner's leisure, devotion, taste and discrimination. Having regard to the fact that this part is marked "Works by Artists of the British School, A to C," and contains about fourscore reproductions, one can imagine the wealth of material with which author and reproducer have to deal. The *pièces de résistance* of this volume are the David Cox's, of which Mr. Grundy says: "The twenty-one pictures and drawings by David Cox constitute an epitome of his art . . . which can hardly be matched in any place outside the Birmingham Gallery."

Amongst other artists represented are Collier, Constable, J. S. Cotman, Sidney Cooper, John Crome. There is also the reproduction of an interesting oil painting by Thomas Beach. It represents Mrs. Siddons and John Kemble in the dagger scene from "Macbeth." The likenesses are excellent, the composition and colour also, but how quaint are the costumes!

Some of the reproductions would not appear to be quite satisfactory, but the average is distinctly good and the printing of the text and the whole production what one would expect from these printers.

H. F.

## NOTES OF THE MONTH



SELF-PORTRAIT BY GAUGUIN. At Messrs. Wildenstein

### PAINTINGS AND DRAWINGS BY TOULOUSE-LAUTREC AT MESSRS. KNOEDLERS' GALLERIES

Henri de Toulouse-Lautrec's art is inseparable from his life. Those who think that "the spirit" is independent of the body should stop to consider and to ask themselves whether Toulouse-Lautrec would have painted the same subjects in the same way, with the same colours, the same tonality—nay, whether he would have painted at all if he had been what he might and should have been in the ordinary course of events. In that ordinary course he might and should have been a straight-limbed French aristocrat of the purest water, a connoisseur who, under the *ancien régime*, would no doubt have commanded the greatest artists to build and decorate his châteaux and his "hôtel" in Paris for him, who would have married a flower of the French aristocracy and perhaps kept a *parc aux cerfs* of his own. Instead he was a bohemian cripple of almost repulsive appearance; knocking about Montmartre scorned even by disreputable *cocottes* and *grisettes*, though not perhaps, by the more reputable ones; a man who succumbed to excesses of all kinds.

All this is in Lautrec's art: envy, malice, ill-health, ill-humour, the tremendous capacity for enjoyment, for love, thwarted, is set down with æsthetical sensibility, but also with aristocratic contempt, so that even his slightest sketch seems to be conferred upon the public as it were with the gesture of indifference. His habit of drawing almost exclusively living persons makes his art a kind of portrait gallery of his time and chosen environment.

His work, which can only be studied fully in his native Albi—to which his mother gave what he left—is little known in this country, and the present exhibition, which contains several important examples, therefore is doubly welcome. The "L'Anglais au Moulin Rouge," a *gouache* painting illustrated below, has never before been exhibited. It was painted in 1892, and the Englishman was a personal friend of his. Other important pictures are "Le Bal du Moulin Rouge," shown in the French Exhibition at Burlington House, "Le Lit," a beautiful piece of colour and more truly a bit of pure painting than his usual work, "Le Bal Masqué," a crayon, and a wonderful series of circus drawings.

EXHIBITIONS OF "THE COLLECTION OF A COLLECTOR," AND OF PICTURES BY PAUL SIGNAC AT MESSRS. WILDENSTEIN'S GALLERIES, 11, CARLOS PLACE, W. 1

In their newly-opened London galleries Messrs. Wildenstein, of Paris, exhibit a number of French pictures under the generic title of "The Collection of a Collector." This exhibition, in spite of the variety of its contents, somehow conveys the sense of a personal taste. Whether the "collector" be a private individual or a representative of the firm is immaterial in view of the fact that most of the pictures were evidently selected by a person of discrimination. There is no room to go into the details some of the pictures with historical associations specially deserve. We must confine ourselves to a few



L'ANGLAIS AU MOULIN ROUGE  
By Toulouse-Lautrec. Lent by W. T. Warrener

notes and comments. There is, for example, the admirable self-portrait of Gauguin illustrated in these pages; and a "Still life of Fruit," already full of gay colour, although it was painted before he went out to Tahiti. There is a characteristic van Gogh, "Three Sheaves of Wheat"; a Claude Monet, "The Seine at Vétheuil"; a Sisley, "The Porcelain Manufacture at Sèvres"; a Pierre Bonnard, "Woman Reading." To these must be added two famous portraits by Corot, namely, the "Christine Nilsen" and "The Girl with a Mandolin"; three studies by Delacroix for the Palais Bourbon Decorations, two Constantin Guys drawings, and a fine drawing by Degas. Were the Cézanne drawing of rather more importance this *coup d'œil* of XIXth century art would be complete in its way. The XVIIIth century pictures exhibited share artistic with historical merits. Chief in the former respect is Chardin's "Still life," and in the latter respect Jean Baptiste Charpentier's "Portrait of the Duc de Penthièvre with his Daughter-in-Law, the Princesse de Lamballe, in the Park of the Château de Rambouillet." It is dated 1768, when the tragic woman was only nineteen and ignorant of her own great courage and terrible fate. There is another portrait of her in this show, painted by Greuze—all grey and pale rose. I do not know the biography of "Mme. Colbert de Torcy," but she is here represented by Nattier rather quaintly as a bird-fancier. Lancret's "The Falcon" graced the "Salon" 196 years ago, its elegant if superficial beauty still fresh to-day. This room breathes the spirit of the ancient régime and therefore an æsthetic unity that has perhaps never existed in the world before or since. Of special artistic interest to us are some unusual Hubert Roberts; his "Barn" in particular, because it suggests some affinity in spirit with George Morland of all painters.

A third room contains Foreign Old Masters with one exception, namely, a "Portrait of a Man," with the probably spurious inscription Miguel Cervantes. Messrs. Wildenstein give it to an "Anonymous Master," but it is undoubtedly a French one. Other pictures in this room are by Botticini, Jean de Cock, De Keyser, Flinck, Guardi and Goya, the examples of the two last-named painters' work being of particular attractiveness. A fourth gallery is devoted to Paul Signac, the veteran survivor of the "pointillists" or neo-impressionists. There is no question that Signac's square touches in oil paint give a great deal of luminosity to his pictures, but also that they have never ceased to look like mosaic work. In his water-colours, where he has adopted a kind of calligraphic shorthand, his method is less open to question, and he is particularly successful in such things as "Toulon, 1931," or "Paris, 1931," where he is more restrained in colour.

PAINTINGS BY GEORGE MORLAND (1763-1804)  
AT MESSRS. TOOTH'S GALLERIES

Although we are reminded, on the invitation card, of what W. E. Henley said in 1889, namely: "In all the range of British Art there are few things better than a good Morland," we would rather say that Morland is an acquired taste; that when he is good he is, well, just good, but when he is bad he is very horrid. The reason, I think, is that Morland's "nature" is not natural, and that Morland's own nature was too much the slave of loose habits. It is this "looseness" which

can be seen in his touch even at its best. It is the quality, in fact, which those who like it admire so much, and those who don't, so little. Amongst his best and soberest in this interesting exhibition of seventeen pictures are the large "View at Enderby, Leicestershire," and the small "Mountain Landscape," the former reminiscent of Ruysdael in trees and sky, the latter charmingly intimate and happily composed. Perhaps the most curious and Morlandish Morland is the little snow scene "Skating"; whilst the "Interior of a Stable," with its well-drawn horse's back and distribution of light, is typical of his best work. "The Return from Shooting," the "Cornbin," "The Farmer's Visit" and "The Visit Returned" are the originals of the well-known engravings by William Ward, J. R. Smith and William Nutter respectively.

WATER-COLOURS BY CHRISTOPHER WOOD AT  
MESSRS. REID & LEFEVRE'S GALLERIES

This posthumous exhibition of the late Christopher Wood makes it clear that the world has lost in him a much greater artist than the isolated pictures one has hitherto seen would have led one to believe. Christopher Wood's vision was not normal; he had, or affected to have, I am not sure which, a kind of *douanier* Rousseauish outlook, which is occasionally disturbing, even ridiculous. On the other hand this very outlook made it possible for him to select and emphasize elements of design which give his pictures their peculiar fascination, but which "normal" vision would have completely subordinated or even eliminated. Design, colour, and what is called in German "Stimmung"—in English not entirely covered by the word mood—are the outstanding qualities of his work; qualities which are seen at their best, perhaps, in "The Ship Inn," with its queer upholstery; "Country House," in which one scents some hidden tragedy; and the two pictures "Au Dames de France" and "Promenade," in which there is a curious, indefinable intimacy between foreground and setting, as if both were conscious of each other's presence.

WINTER EXHIBITION OF EARLY ENGLISH WATER-COLOUR DRAWINGS AT THE PALSER GALLERIES

Messrs. Palser's Winter Exhibition of Early English Water-colours maintains the standard associated with their firm for a hundred years. Chief amongst the present show in interest is Gainsborough's heightened crayon drawing on brown paper of "The Market Cart," a study for the National Gallery picture, originally from Dr. Monro's collection. Another work of special interest is Samuel Palmer's water-colour "Harvesting—Tintern Abbey—Sunset," which shows that this significant artist achieved by his laboured methods a greater sense of space, or what is now called recession, than Turner. There is also a Bonnington, "The Piazza San Marco, Venice," less complex in design and colour than is usually the case with this artist. John Sell Cotman is represented by two fine water-colours, "Ruined Tower with Figures" and "Landscape with Figures," the latter by a beautifully "managed" tree. In David Cox's "Landscape with Bridge and Figures, with Mountains in the distance" the figures and their connection with the landscape are particularly fascinating. Rowlandson's "The Churchwardens' Meeting, St. Paul's, Covent Garden" is a social satire in a Hogarthian



## NOTES OF THE MONTH

vein, whilst his "Horse Guards" seems to present a puzzle, for a rider on horseback appears to be riding out of a cottage door that is hardly high enough to allow egress to the horse let alone the rider. Paul Sandby, Thomas Hearne, Edward Dayes, Thomas Girtton and Turner are all well represented, as well as Peter de Wint, W. Callow, Thomas Collier and E. M. Wimperis.

H. F.

### THE WILLIAM MORRIS CENTENARY EXHIBITION

The William Morris Centenary Exhibition, which was opened on February 9th in the North Court at the Victoria and Albert Museum by the Right Hon. Stanley Baldwin, is all that such an exhibition should be.

The amazing diversity of Morris's interests may well have made it difficult of realization, but the organizers have succeeded, by bringing together carefully selected examples, in presenting an adequate conspectus of his achievement in the various crafts of which he made himself master, and of the work carried out under his direction by his associates in the firm of Morris & Co.

William Morris was born at Walthamstow on March 24th, 1834, and it is a striking testimony to the vitality of the tradition he founded that one should find it difficult to believe his multifarious activities were launched so very many years ago. The visitor to the North Court who is prepared to examine carefully and to ponder long will not find himself stepping into an incredibly remote past; he will not be hampered in his judgment by the mediæval bias, but will recognize that Morris was an essentially great designer and craftsman, who happened also to be a mediævalist, and who would have been equally great had the Middle Ages never existed. The Middle Ages (or his romantic conception of them) were in Morris's mind the touchstone to honest, comely and thorough work, and he reached backward, as Mr. J. W. Mackail writes in his introduction to the catalogue, "not with the idea that the life of a past age could be reinstated, but in order that a fresh start might be made from the point at which he held that it had taken a wrong direction."

The permanence of Morris's influence needs no reaffirmation—the actuality of his achievement may be assessed at South Kensington to-day. As we shall deal more fully with the exhibition in our next number, it will be sufficient for the moment to record that all the outstanding Morris tapestries, including the famous Holy Grail series, are hung on the walls, forming an appropriate background for examples of furniture, metalwork, stained glass, wallpapers, embroideries and tiles. The Kelmscott Press is represented by a selection of its most notable books, chief among them the great Chaucer, of which three copies are shown. The exhibition is further enriched by an important group of illuminated manuscripts executed by Morris, to which the trustees of the British Museum have made the greatest contribution, by lending the exquisite "Rubáiyát" of Omar Khayyám, the finest of all Morris's productions in this kind.

The noble portrait of Morris, by Watts, from the National Portrait Gallery, together with a number of personalia, which include photographs of Morris, his family and associates, make a fascinating complement to this review of his work.

J. W.

### "CHILDREN THROUGHOUT THE AGES." AN EXHIBITION AT CHESTERFIELD HOUSE, MAYFAIR, APRIL—MAY, 1934

We are able to announce that an important exhibition at Chesterfield House, by permission of the Earl of Harewood, in aid of the Greater London Fund for the Blind will be held during April and May.

Judging from the preliminary notice this promises to be one of the most fascinating and beautiful displays which Londoners will have seen for many years.

The exhibition is under the gracious patronage of Her Majesty the Queen, and the chief officers are: President, Right Hon. the Viscount Lee of Fareham; Vice-Presidents, the Duke of Rutland and the Lord Gorell; Joint Chairmen, Major-General Sir Neill Malcolm and Lady Chamberlain; and there is a long list of distinguished names of those who have promised their patronage and help.

The exhibition will deal with many phases of childhood through the centuries, and will include: famous pictures and portraits of children, original and unusual, and rare drawings and prints of child life; unique collection of clothes, many worn by royal children, including special collection of christening robes; exhibits of ancient and historical toys—dolls, dolls' houses, boats, soldiers, and books of all kinds and games of every description.

In the picture section alone we understand some very famous works have been already promised.

The organizer is Mr. Arthur Croxton, M.B.E., 224, Great Portland Street, W. 1 (telephone Museum 8501), to whom all letters and suggestions should be addressed.

T. L. H.

### EXHIBITION OF ENGRAVINGS AND ETCHINGS BY ANTHONY GROSS, S. W. HAYTER, JOSEPH HECHT, ETC., AT THE LEICESTER GALLERIES

Messieurs Anthony Gross and Joseph Hecht are two etchers whom no collector should miss. Monsieur Hecht specializes in tropical animals and humorously conceived tropical scenes; his "Phenomen," a kind of Central African extravaganza, is great joy; whilst in the various animal etchings such as "Gnu," "Bison" and "Ours blanc" one can admire the fine artistry of his single line. Monsieur Gross, on the other hand, delights in all manner of experiment with line and "textures." He gives us figures in garden—and country setting; at the seaside; and in the etching "La Foule" he has managed to render vast crowds with quite amazing skill. Mr. S. W. Hayter, another artist, who, though English, resides in France, enjoys abstract "Compositions" upon which he lavishes an extraordinary amount of technical *finesses*. I can get nothing out of them beyond that.

H. F.

### LECTURES AT THE COURTAULD INSTITUTE DURING MARCH 1934

Professor Paul Ganz: "Hans Holbein the Younger." Five lectures. March 12th, 14th, 16th, 19th and 20th, at 5.30 p.m. Fee £1 11s. 6d. Mr. Ralph Edwards: "English Furniture." Six lectures. February 27th, March 1st, 6th, 8th, 13th and 15th, at 5.30 p.m. Fee £2 2s. Tickets from the Director, Courtauld Institute of Art, 20, Portman Square, W. 1.



The above is a portrait of Miss Bapsy Pavry by Mr. H. Harris Brown, one of a series of paintings of well-known personalities in London Society. The picture was shown lately at the Exhibition of the Royal Society of Portrait Painters held at the Royal Institute Galleries, Piccadilly.

Miss Pavry is the daughter of the distinguished Parsee High Priest of Bombay, and sister of Dr. Jal Dastur Pavry, who was lecturing on Zoroaster at the rooms of the Society for the Study of Religions last month.

Miss Pavry has been a generous patron and an active member of committee of several of the charity dances recently held in London. She represents Indian womanhood at various religious and peace conferences. Miss Pavry is a Master of Arts of Columbia University of New York, and has written a charming book on the "Heroines of Ancient Persia," published by the Cambridge University Press. W. L. H.

#### NEW MUSIC BY MESSRS. AUGENER

"Fifty Traditional Scottish Nursery Rhymes" will be heartily welcomed by everyone who is interested in the folksongs of our own land. In the preface Alfred Moffat tells us that in a good many cases he has drawn upon a manuscript collection of traditional Scottish airs that was compiled between 1845 and 1850. The result is a charming little book at the reasonable price of 2s. 6d. net. Geoffrey Shaw's "What Grandfather Plays" (2s. net) is a set of five little pieces for the piano.

C. K. J.

#### EXHIBITION OF CHINESE PICTURES AT MILAN

A most interesting exhibition of Chinese pictures has been opened at the Royal Sforza Castle at Milan. Ju-Péon, the well-known painter, and a professor of art at the Nankin University, working with a notable committee, was responsible for the arrangement of the pictures, of which there are about an equal number of ancient and modern examples. The ancient pictures belong chiefly to Chinese collections, but there are many from private collections in Italy, France and New York.

Many paintings of the Sung period are from the Bai-di Ho-tsiu collection (China), and of the Ts'ing period there are a number of examples from the Ju-Péon and the Huang di Fo Tsie collections (China). All the great periods of painting are represented.

The interest in this exhibition has been so great that Professor Ju-Péon has been asked to take the pictures later to Rome and, after, to show them in other towns of Italy.

An interesting example of this Chinese painter's work is illustrated below. Y. M.



KINFANKAO

By Ju-Péon, a Chinese artist exhibiting in Milan

## NOTES OF THE MONTH

### THE ROYAL SOCIETY OF PAINTER-ETCHERS

First of all a word of congratulation to Mr. Stanley Anderson on his election as an Associate of the Royal Academy. As a member of the R.E. he has received his "hall-mark" as an artist; the Associateship to the R.A. puts the stamp on his craftsmanship, which latter is the primary *academic* virtue—or should be. In one sense the "Painter-Etchers and Engravers" deserve particular praise. Their medium does not lend itself so readily as painting to deception; they can't "get away with it" so easily as their brothers of the brush or pencil for that matter. A man who can draw a straight line—or a curved one for that matter—free hand with a graver is, if he can do no more, already on the way to becoming an artist, since he cannot rub out his mistakes or wash out his technical sinning. And whilst the sketcher with the pencil can see what he is doing whilst he is doing it, the sketcher with the needle must know what he is doing before he has done it, if he is to avoid unwelcome surprises.

Having paid this tribute to the Society as a whole, I must express a regret that there is a lack of special interest in this exhibition both as regards subject and execution; in other words, too few of the members go like Mr. Anderson or young Mr. Brammer from subjects with a modern, topical interest, or like Mr. Fred Carter for some new way of using "line." Mr. Carter's method of hatching justifies itself best in the "Portrait of T. F. Powys," at all events in the prints here exhibited. It is curious, incidentally, that one and the same technique may not always or necessarily produce the same effect; Mr. Ian Strang's "Pall Mall," for example, is more convincing than his other prints. On the other hand his "Cordes" and Mr. John C. Moody's "Durham" have a quite similar effect, though one is a pure etching, the other an etching with drypoint. Mr. E. M. Lack's is a new name to me, but his sense of design and light sounds an original note in such etchings as "Knight's Farm," "The Thames at Chiswick," and "The Engraver." For fine line work Mr. James A. Grant's "Bettine," Mr. John Taylor Arms's "Study in Stone Cathedral of Orense" and "Breton Calvary," all etchings, are equally notable; but the real joy of fine line is to be found in Mr. Stephen Gooden's several "Headpieces to 'Peronnick the Fool'." Mr. Gooden has that elegance of craftsmanship in his engravings which places him at least on the craftsman-line of Hendrik Goltzius.

Amongst other contributions worth noting specially are Mr. Paul Drury's "Woodland Path," Mr. Harry Morley's "Flautist," Mr. Austin Frederick's "Roman Remains," Miss Winifred Austin's "Tom Tits," Mr. Malcolm Osborne's "Place George Sand, Bourges," Mr. Brammer's "Factory on the Hill," Mr. Nathaniel Sparks's "The Black Knight," the latter representing a chimney-sweep on horseback looking almost "every inch" a St. George! Admirable woodcuts are contributed by Mr. Norman Jones, Mr. Iain McNab, Mr. Charles Tunnicliffe, Mr. C. W. Taylor, and Mrs. Raverat. The two last named challenge interesting comparisons, for Mr. Taylor's white line engraving is severely stylized, whilst Mrs. Raverat seems to get her manner of designing with an apparently subconscious feeling for "rightness."

### ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS AT MESSRS. THOMAS AGNEW'S GALLERIES

The surprise in this year's Annual Exhibition of Water-colour Drawings at Messrs. Agnew's is a series of landscapes by Downman of which nothing was known to our generation. They were done in 1774 in Italy and are in monochrome executed in a technique peculiar to himself. The "washes" are slightly and, as it were, haphazardly strengthened with pen and ink. Inclined to be a little feeble in effect at first sight, most of them gain on closer acquaintance. Thus "In the Wood, near Albano," which for a moment seems "empty," reveals after a little more careful inspection, an extraordinary suggestion of sunlit foliage and an almost Corot-esque shimmer. "Looking Across the Campagna from Marino," on the contrary, gives a very extensive sunlit view which "lands" the eye on a clump of trees in the distance. His strongest piece of work is a near view of rocks and beech trees called "Gaga Park," which makes one wonder why he got his effects by a laborious *dry* method involving even scraped hatching of white lines, when the very effect he aimed at might have been gained by floating on his washes with a little more water. Another interesting set of monochrome drawings is by Francis Towne. Towne uses much more liquid washes, but confines them neatly with pen-and-ink contours. As in the "Mendris" and the "View of Naples," "Panten Bruck" shows a landscape lit by a burst of sunshine. These things are based on sheer convention, as is also J. R. Cozens's "A Cavern in Campagna," done in sepia with slight touches of blue, which however looks rather like a mezzotint. Compared with these water-colours T. Girtin's "The Barn" suggests the full weight of oil and has some faint affinity with Guardi or, at any rate, an Italian of that period. There are two Gainsboroughs, one called "The Cottage," on brown paper heightened with white and touches of red, the other "The Watering Place: Evening," very slight but a miracle of luminous delicacy. Turner is represented in practically all his periods from the hard, prosaic "Tomb of Cecilia Metella" of 1796 to the wonderful blue and black colour symphony called "The Seelisberg, Lake of Lucerne: Moonlight," of 1842.

Other famous water-colourists well represented are J. S. Cotman, De Wint, Bonnington, Cox, Callow and H. B. Brabazon, whose "Brede Place, Sussex," is painted much more in the "tradition" than the examples of his work with which one usually associates his technique. Charles Keene is also represented by two of his excellent pen drawings.

As regards the living artists, I cannot discern in them generally that sense of style, or perhaps better expressed, that love and understanding of the medium which characterizes the old masters. Messrs. E. T. Holding, C. M. Gore, Cecil Hunt, Charles Cheston, Martin Hardie, A. M. Hind, D. S. MacColl have it, of course, and have contributed some very pleasant things. So has Mr. Muirhead Bone, though he is *sui generis*. But whilst amongst the others there are also good pictures, they do not seem somehow to derive their quality from the medium. Sir Charles Holmes's "The Laundry, Mill Hill," I can imagine quite well as an oil. Mr. Roger Fry's rather confused "Bridge" or Mr. Allan



Walton's "Bloody Point" attract by their rich colour rather than by the medium. Mr. David Jones's "Happy Isthmus" is certainly a water-colour, but I should prefer more continuity in the rhythm. Mr. Gilbert Spencer's "Bucks Folelathe" is a large-size view of a rustic backyard with much good work in it, but lacking in concentration. Amongst the most pleasing modern things other than those mentioned are Mr. Meninsky's, Mr. Keith Baynes's and Mr. John Cooper's contributions; and of Mr. McBey's water-colours, "Old Tangier" and "Fes Bali" deserve special mention.

#### THE NATIONAL SOCIETY AT THE ROYAL INSTITUTE GALLERIES

As on former occasions, this year's National Society Exhibition makes a much better general impression than that of any other London exhibition, the Royal Academy summer shows not excluded. There is more vitality, a more general feeling of what our daily journalism calls *joie de vivre* in it. This is, of course, partly due to the R.I. Galleries themselves, but much more to the bright colours of most exhibits, including even some of the pieces of sculpture, and to the pleasant and harmonious display of pottery. The exhibition is, in fact, exceptionally well hung.

I wish it were possible for me to say that this good impression was confirmed by subsequent analysis of the contents. Unfortunately, here as everywhere, good things are scarce, if, fortunately, not entirely wanting. Before coming to the enumeration of these, a word must be said about exhibits to which one should, I think, take strong exception. There is firstly a large picture called "Annunciation" with two lifesize figures. In this picture the Angel Gabriel, dressed as an airman, enters the presence of the Virgin like a Nijinsky taking the stage. Through the open door his flying machine is visible. It is my strong opinion that such a treatment of the subject as its author, Mr. Evan Walters, has given it, is highly objectionable. "Sacred" subjects should be treated with respect, either by believers or by disbelievers, and I find this picture wanting entirely in seriousness. I object, too, to a quantity of so-called abstract "sculpture," contributed mostly, I am sorry to say, by women. Quite the worst of this, in my opinion, is Miss Elizabeth Raikes's group of stone sculpture called "Family." It consists of three single figures united on a wooden pedestal and representing apparently a man, a woman and an infant, the latter a particularly unappetizing looking lump of stone owing to the material—*brèche sanguine*. If this is Miss Raikes's idea of the "Family" or of "Art," she must be seriously lacking in a sense of humour. On the other hand, Mr. Cecil Brown's painted plaster called "Ballerina," which is at least equally "advanced" in conception, is an entirely satisfactory, because genuinely humorous, piece. One can be both "advanced" and humorous without being silly. And whilst we are on the subject of sculpture, Mr. Maurice Lambert's "Roma," Mr. Barney Seale's "A. P. Herbert," and especially his "Self-Portrait," and Miss Ethel Pye's "The Modeller" should be noted amongst the serious works.

Mr. C. R. W. Nevinson continues his comments on modern life in his painting called "A Comment on Vulgarity—or World Definition of Beauty and Grace." It represents a cinematographer "shooting" a close-up of

a reclining and "ravishingly" undressed "girl"—in the connotation which this English word has now received in France and Germany. One has no fault to find with the treatment of the subject, except that its design is perhaps not quite poignant enough. So also Mr. T. C. Dugdale's satirical "Grave Decision" would with a little more refinement reach the level of a Daumier. I find, too, that Mr. Gerald Reitlinger, in his "Bible Reading" and "Repair Gang" has not taken his subjects far enough to make them complete. That also seems to me to be the case with Mr. David Bomberg's "Moving Van" and "Man in Revolt." In this last picture the very treatment suggests that the "revolt" has been "quashed" in pigment. All these pictures, however, have admirable qualities. Mr. H. Dixon's "Circus" is another picture which has lost some of its excellence in the too hasty treatment. To preserve the balance of vitality and "finish" is the artist's great problem always, and in this sense I once more regard Mr. Kirkland Jamieson's art as most finished. Of his contributions "Red Hawthorn in St. John's Wood" is particularly satisfying. Miss Sylvia Gosse continues to follow the example of her master, Sickert, and translates photographs into oil paintings. "Peter, Bishop of Southwark, and the Hop-pickers" must have been a very good photograph, and if Miss Gosse could find a better formula for flesh-painting, even this method of producing "art" would not be entirely objectionable. Amongst other more notable contributions are those of Messrs. Charles Gerrard, Neville Lewis, Purves Flint, Clifford Webb, Jas. Proudfoot, Adrian Allinson, Stafford Leake, Alexander Jamieson, Jas. A. Grant, H. Hope Read, Bouverie Hoyton, S. M. Litten, P. H. Jowett, Karl Hagedorn, Muirhead Bone, and Steven Spurrier; also Mesdames Ethel Walker, A. K. Browning, and Mary Groom.



MR. GILBERT SPENCER'S EXHIBITION AT THE LEICESTER GALLERIES

The above illustration is a reproduction from one of the landscapes in Mr. Gilbert Spencer's exhibition which is now on view at the Leicester Galleries. The exhibition, which at the time of writing was not yet hung, should be of special interest as it contains a large composition entitled "Witchampton Flower Show Day," and a sketch-model of the projected decoration for the new Common Room at Hollywell Manner, Balliol College, of which Mr. George Kennedy is the architect. H. F.

## NOTES OF THE MONTH

### OUR COVER

"THE SHRIMP GIRL," HOGARTH'S MASTERPIECE

The colour plate appearing on our cover and on page 157 is the famous "Shrimp Girl," by William Hogarth, in the National Gallery. As we remarked last month, it seems a pity that this important picture by our earliest English painter of modern times was not included in the British Art Exhibition. In view of the interest which is being taken in Hogarth's works at the Royal Academy, it is appropriate that this colour plate should appear in this issue, and if the proposed Exhibition of British Art takes place in Paris, it would be still more appropriate to give the French public a chance of seeing the original picture which, we venture to think, would be a revelation to many of them. We know all about the difficulties which are supposed to prevent such an idea, but they should be surmounted as a tribute to the generosity of the French Government to us in 1933 in sending their treasures to London.



HEAD OF ST. JOHN BAPTIST IN SILVER PLAQUE

We illustrate above an interesting late XVIth-century head in silver of St. John Baptist, which is now on view at the galleries of Messrs. Black & Davidson, 33, King Street. It is the work of a German silversmith of about the year 1670.

### OBITUARY

MR. P. A. S. PHILLIPS

We regret to record the death of Mr. P. A. S. Phillips, of Grosvenor House, Park Lane, which took place on January 28th, at the age of sixty-six. Mr. Phillips was a well-known authority on old silver and other subjects interesting to collectors, and was for some years a partner in Crichton Brothers, of Bond Street. On his retirement from business in 1914 he became interested in research work and to writing on silver and antiques from the historical point of view; and just

prior to his death he had completed the MS. of an important monograph on the "Life and Work of Paul de Lamerie," on which he had been at work for many years, which will be published shortly by Messrs. Batsford.

MR. EDMUND A. PHILLIPS

To the profound regret of all his friends, Mr. Edmund A. Phillips died very suddenly on January 30th. Mr. Edmund Phillips was not only one of the leading experts on English and foreign silver and jewellery, but he was singularly esteemed and respected by all who knew him, and will be much missed by collectors to whom his advice was always available.

JOHN LAMORNA BIRCH, R.A.

The recent election of John Lamorna Birch as a Royal Academician was no surprise to those who have come to appreciate, at their full worth, both his work and the artist himself. By birth a Lancastrian, and by later choice a Cornishman, John Birch has been from early youth a hard worker, and he is not too proud to tell his friends of his struggles as a beginner both as a "business man" and a budding painter. His delightful Cornish landscapes, in and around his home in Lamorna, from which place he takes his adopted name, are too well known to need any appreciation here.

MISS BEATRICE PARSONS' EXHIBITION OF  
GARDENS AT THE GREATORIX GALLERIES,  
14, GRAFTON STREET

This important exhibition is announced to open at 14, Grafton Street on March 1st, and will be on view until March 31st. The accomplished work of Miss Parsons is well known to our readers, for she has shown her collections of water-colours regularly with invariable success. On this occasion Miss Parsons has assembled some sixty subjects, the majority being of English gardens in many shires and from early spring to late autumn.

NEW GALLERIES IN KING STREET, ST. JAMES'S

Messrs. Robert Rayman, who have been established for many years at 208, Church Street, Kensington, as dealers in Old English silver, Sheffield plate and jewels, have now opened new premises at 35, King Street, St. James's, S.W. 1. The business will henceforth be carried on at both addresses.

BIRMINGHAM MUSEUM AND ART GALLERY  
JUBILEE RETROSPECTIVE EXHIBITION

This exhibition opened to the public on February 24th, and in a foreword to the well-produced catalogue Mr. S. C. Kaines-Smith explains that the aim of the display is two-fold. Firstly, it is intended to celebrate the completion of 50 years of systematic collecting by the Museum and Art Gallery; secondly, to illustrate the range and variety of the collections acquired since its inception. Among the pictures special prominence is given to the works of the two well-known Birmingham artists, David Cox and Sir Edward Burne-Jones, Bart.

# ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY  
SILVER · OBJETS D'ART

BY W. G. MENZIES

**T**HOUGH the sales held at SOTHEY's and CHRISTIE's rooms during the latter part of January and the first week in February were not of first importance the prices realized showed a distinct upward tendency. There is in fact an air of optimism in the saleroom, which is no doubt partly due to the fact that owners of important collections who have been holding their hands have now entrusted their treasures to the saleroom.

CHRISTIE's, for instance, in addition to the collection of the late Leopold Hirsch, the sale of which was postponed last year, will be selling in March the collection of his brother, the recently deceased Henry Hirsch, the sale of whose main collection was the event of the 1931 season; while in April they will sell the remarkable collection of Adam furniture and Gobelins tapestry from 19, Arlington Street, the town house of the Marquis of Zetland.

## THE MARQUIS OF ZETLAND'S COLLECTION

It is doubtful if a finer collection of Adam furniture has ever appeared in the London market than that the Marquis of Zetland is selling on April 26th.

It was made for 19, Arlington Street and Moor Park, the town and country residences of his ancestor, Sir Lawrence Dundas, Bart., and there are bills in existence which show that nearly £10,000 was spent with the famous architect and designer, Robert Adam.

Moor Park was, of course, sold in 1784, less than twenty years after Adam had completed his work, and certain of the furniture, together with the famous Boucher-Gobelins tapestry, was removed to Arlington Street, the latter being re-hung in the ballroom.

Now, owing to the fact that the Marquis of Zetland has sold his residence, this monument to the artistry of the great Scotsman will be dispersed and one more of the residences which he made famous by his handiwork will be demolished.

The full history of Adam's work in these two houses—at Moor Park and Arlington Street—can be found in Mr. Arthur T. Bolton's "The Architecture of Robert and James Adam," which by kind permission has been reprinted in CHRISTIE's catalogue, together with Adam's bills and the letters written by James Neilson during the manufacture of the tapestries.

It will be recalled that Adam's "Books of Designs" are preserved at the Soane Museum, and in some of these Mr. Bolton has traced the actual signed drawings done by Adam when designing the furniture and planning the interior decoration for these two residences.

Adam's bill, covering a period of about three years, from 1663-66, amounted to £9,077 5s. 11½d., and in sending it to Lady Dundas, Sir Lawrence being ill, he writes asking her to look over them, "and wou'd be greatly obliged to her Ladyship if she wou'd give orders for the Bills being paid, he having all the different Tradesmen to pay off."

The expenditure with Neilson was even greater, for on the completion of the work, which included not only the tapestry but the coverings for the various suites, he mentions in one of his letters that £21,600 has been paid on account and that £6,077 2s. 1d. remained due, a total of £27,677 2s. 1d.

The tapestries, which are eleven in number, were specially designed by François Boucher, who, we learn from Neilson, suspended all his other work to paint the designs. The two principal panels each measure 13 ft. 3 in. by 16 ft. 10 in.; a small panel 9 ft. 3 in. by 7 ft. 1 in.; a pair of upright panels 13 ft. 6 in. by 4 ft. 11 in.; four others 13 ft. 5 in. by 2 ft. 3 in.; and a pair of over-door panels 6 ft. 10 in. by 6 ft. 3 in.

The oval medallions in the two largest panels are two typical Boucher subjects, and are surrounded by floral ornaments, birds and trophies by Tessier. The fields are of floral grey damassé by Maurice Jacques, similar sets made by Neilson for the Duke of Portland, Lord Coventry, Lord Bradford and Lord Jersey having pink fields.



CHIPPENDALE FIRE-SCREENS AND TRIPOD TABLE  
*The Hirsch Sale at Christie's, May 7th to 11th*

One medallion, "The Fishers," shows a pastoral scene with a youth, two girls and a child standing on the bank of a river with fishing nets and rods; and the other, "The Fortune Teller," a scene of three girls and a child in a landscape beneath a fountain, with a goat and baskets of flowers. Both panels are signed by Neilson.

The famous Moor Park Gobelins tapestry suite will be sold in six lots, and consists of ten armchairs, two settees, a pair of window seats, four firescreens, and a pair of stools. This suite shows both Neilson and Adam at their best.

Adam was responsible for the gilt wood frames, which are in the true Louis XV—XVI transitional style; while the Gobelins tapestry upholstery is of a finely woven design in colours of bouquets of flowers tied by ribands on a floral grey damassé ground.

The delightful reticence and beauty of this suite place it definitely as one of the finest examples of Adam's work that has ever appeared in the auction room. It is illustrated in both Mr. Bolton's book and Macquoid and Edwards' "Dictionary of English Furniture."

There is a smaller suite consisting of four armchairs and a settee, the original designs for which, signed by Robert Adam and dated 1764, are in the Soane Museum.

It is of gilt wood carved with Adam's characteristic ornament, while the seats and backs are covered with contemporary red floral damask supplied by Neilson from Paris in 1769.

There are several other pieces definitely made from Adam's designs and under his direction, amongst them being a superb pair of console tables, one with rosette and guilloche carving and the other with Vitruvian scrollwork and husks; a set of six pedestals painted white and with gilt ornament in relief and a pair of side tables, the friezes of which are carved with rosettes and foliage between bands of acanthus and beading.

There is, too, some good Chippendale and Hepplewhite furniture, particularly notable among the former being a fine set of eight ordinary and two armchairs, the seat frames carved with formal latticework and supported on cabriole legs hipped above the seat rails, carved on the knees with scroll acanthus and terminating in shell, cabochon and foliated club feet.



## ART IN THE SALEROOM

Among the English and Continental porcelain are several fine Sèvres, Meissen and other services; while there are also two fine Chelsea vases of the gold anchor period, both remarkable for the elaborateness of their decoration.

The objects of art are for the most part of minor importance, but one lot is deserving of special mention. This consists of a pair of Derbyshire spar and ormolu candelabrum by Matthew Boulton of Soho. The bodies of Derbyshire spar are supported by figures of Hercules in ormolu, while from the sides spring foliated branches for electric light.

On the 27th Lord Zetland will sell his pictures, but these are relatively unimportant. Perhaps the most interesting are six huge panels of classical subjects, each over 10 ft. in width, by Cipriani, which filled spaces on the staircase at Arlington Street. Cipriani's receipt for payment for four of them is included with the lot.



K'ANG HSI. FIGURE OF A KYLIN

### THE HENRY HIRSCH COLLECTION

In 1931 the seal was set to the art sale season by the sale of the remarkable collection of pictures, furniture, porcelain and objects of art formed over a long period of years by Mr. Henry Hirsch. In realizing over £70,000 it proved to be the most important dispersal of the season, the sum realized for the collection being far in excess of the amount expended on its formation.

Almost immediately after its sale, so great was Mr. Hirsch's love for beautiful things that he commenced to form another collection, partly to refurnish his much-denuded mansion in Park Lane. His sudden death, however, occurred before he had half-completed his new task, but nevertheless he had got together a collection which if not so extensive is still of first-rate importance. It will be sold at CHRISTIE'S rooms on March 22nd.

Next to Chinese porcelain old English furniture proved the greatest attraction to the late collector, and as a consequence nearly half the catalogue consists of pieces of the Chippendale,

Sheraton and Hepplewhite periods, most of them of exceptional quality.

Perhaps the finest Chippendale piece is a seven-foot mahogany cabinet which is remarkable for its delightfully restrained decoration. The upper part is decorated with moulded Gothic style astragal, surmounted by a dentelled cornice decorated with a band of fret ornament. The central part is flanked by wings fitted with enclosed cupboards, the doors being carved with pendant drapery at the tops, scrolls and foliage below, and with oval mirrors in beaded borders in the centres surmounted by dentelled cornices and a rosette and latticework gallery. Also by Chippendale are several fine tripod tables, a stool from Kensington Palace, a number of bowls, stands, mirrors, and a pair of armchairs, all of which show the best characteristics of the famous craftsman.

There are, too, a number of pre-Chippendale pieces, amongst them being several early Georgian chairs, a Queen Anne walnut small chest inlaid with figured striped ornament, and a James I oak buffet embellished with carved foliated lunettes and gadrooned balusters.

Of the few pieces of French furniture mention must be made of a particularly fine Louis XVI black lacquer cabinet, the front of which is decorated with a panel of flowering prunus branches in gold and red.

In the sale of the Leopold Hirsch collection which CHRISTIE'S are holding in May will be included a particularly pleasing painting of two boys by Sir Henry Raeburn, which was bequeathed by Leopold to his brother and will be sold by order of the latter's executors.

### FURNITURE, CHINA AND SILVER

SOTHEY'S first sale for 1934 was held on January 24th and 25th, and consisted of the contents of 24, Portman Square, the residence of the late Countess Pes di Villamarina, a total of just over £2,600 being realized for the two days.

The lots sold fetched their full market value, but only one item exceeded £50, this being an XVIIIth century Persian carpet woven with conventional flowering tree forms, 8 ft. 4 in. by 18 ft. 10 in., which sold for £70.

At a sale of porcelain and furniture held by the same firm on February 2nd, for which a total of £1,077 was realized, the chief items were a Chippendale mahogany chest, 3 ft. 3 in. wide, £45; and an XVIIIth century mahogany breakfront library bookcase, 7 ft. 9 in. by 8 ft. 3 in., £69.

Two items call for notice in SOTHEY'S first silver sale for 1934, these being both examples of the work of that great silversmith Paul Lamerie, the property of a lady.

The first was a fine cream-jug in the rococo manner of flattened helmet shape with the London hall mark for 1742, 6 oz. 4 dwts., which made 23os. an ounce, at this price producing £71 6s. The other piece was a circular sweetmeat dish, the border chased with shells and scrolls in relief on four lion's paw feet, London, 1738. 6 in. diameter, weighing 10 oz. 15 dwts., it made £77 18s. 9d. at 145s. an ounce.

Included in SOTHEY'S sales for March are: On the 1st, Old English silver and miniatures; on the 7th, drawings in water-colour of the English school; while on the 5th-6th will be sold valuable printed books, autograph letters, illuminated manuscripts, literary portraits and relics, etc., including the archives of Prince Eugene Beauharnais, the property of a nobleman, comprising a collection of 6,000 letters and documents of French statesmen, marshal, generals, etc., 1805-14, and of Italy a collection of 22,800 letters and documents concerning the Vice-royalty of Prince Eugene in Italy, 1805-14. "The Faithorne Portrait" of John Milton, the property of Sir Vere Hobart, Bart., senior surviving representative of the Milton family. Portrait of Jean Armour, "Bonnie Jean" (1765-1834), wife of Robert Burns, and their grandchild, Sarah Maitland Burns, by Samuel Mackenzie, 1828, in oils. Exhibited at Royal Institution, Edinburgh, 1829. An interesting juvenile theatre, made about 1822, probably one of the finest working models extant.

### AMERICAN ART SALES

To judge from the prices realized in New York for art objects at auction during January, there is, despite the chaotic financial situation, a distinct revival of interest on the part of both the collector and the dealer. Only one collection of first importance is true, was offered, that of the late Mrs. Rockefeller McCormick; but even at the minor sales there was an enthusiasm which presages well for the 1934 season.

The sale of the McCormick collection, which occupied the American Art Association's Galleries for the first week of the month, exceeded all expectations, a total of \$330,000 being realized. Many of the leading New York and London dealers were present, while the private collector's participation in the bidding undoubtedly had a healthy effect on prices.

Little calls for mention on the opening day, most of the chief prices being obtained for modern silver made by Howard & Co. of New York, forty-two silver dessert plates totalling over \$1,700.

A Louis Philippe Royal Sèvres slate-blue and gold porcelain service of thirty-six pieces, dated 1832-59, made \$310; a Spode decorated starch-blue porcelain dessert service of thirty-one pieces, circa 1820, went for \$400; while as much as \$500 was given for a pair of English repoussé silver seven-light candelabra of a total weight of about 348 oz. by Barnard of London, 1869.

On the second day, chief interest centred in Mrs. McCormick's famous collection of laces, though it is doubtful if some of the prices were as high as anticipated. The outstanding lot was a Burano point de France luncheon set consisting of seventy-three items, each inset with medallions depicting the châteaux of the Loire. This made \$1,425. Other items included a point de Milan lace and linen armorial banquetting cover, XVIIth-XVIIIth century, \$800; and a Genoese and Venetian reticella lace table cover, XVIIth century, \$440.

Among the china in this section must be recorded an Oriental Lowestoft blue and white dinner service of fifty-eight pieces, circa 1790, \$450; a Meissen gold decorated service of eleven pieces, circa 1730, \$400; and a Vienna decorated service of thirty-nine pieces, circa 1730, \$450.

Of the furniture in this section the chief price was \$780 given for three Louis XIII turned oak side chairs in Flemish renaissance tapestry.

Better prices were realized at the resumed sale of the lace, and there must be put on record a Gothic reticella lace and cut linen coverlet, XVIth century, \$2,200; a point de Milan and de Venise lace coverlet, XVIIth century, \$3,300; another of the same period, rather smaller, \$2,400; a late XVIIth-century gros point de Venise lace cover, \$2,900; and a fine Louis XIV point de Venise à relief lace banquetting cloth, \$4,000.

There was some remarkable bidding on the fourth day for the magnificent silver service of Prince Camillo Borghese and Pauline Bonaparte, sister of Napoleon. An offer of \$20,000 was made for the complete service, but it was eventually sold in 145 lots, producing a total over \$57,000.

The concluding day produced the highest total, the lots realizing \$100,000. Good prices were made for English silver, amongst these being \$1,100 for a pair of George IV entrée dishes and covers by Robert Garrard, London, 1825; \$1,300 for a pair of George III tureens by Paul Storr; \$2,600 for a Cromwellian caudle or posset cup and cover by Andrew Moore, London, 1657; \$1,920 for twelve plates by Paul Lamerie, London, 1746, each about 18 oz.; \$1,020 for twelve other plates by Smith & Sharp, London, 1786; and \$2,000 for a pair of George III wine coolers designed by John Flaxman and made by Benjamin & James Smith, London, 1810.

Other items in this section which must be recorded include a T'ang lacquered and gilt temple statue of Kwan Yin, \$4,000;



BATTERSEA ENAMEL TOILET SERVICE with design after Watteau & Boucher. Sold at Christie's, February 15th

two XVIth-century Tournai hunting tapestries after Gilles Le Castre, \$12,200; and a Tournai verdure tapestry with animals, circa 1525, \$5,400.

Only one picture is to be mentioned, this being a work by Corot, "Un Trou aux Ecrevisses," 21½ in. by 17½ in., which fell to a bid of \$5,000.

On the 11th, 12th and 13th a sale of period furniture, paintings and objects of art from various sources was held in the same rooms, the three days producing a total of nearly \$75,000.

There is little to record on the first two days, the only item being a Romanesque stained and painted glass panel, French XIIIth century, which made \$600.

Better prices were made, however, on the concluding day, a glazed terra cotta altarpiece, "The Agony in the Garden," from the atelier of Giovanni della Robbia, going for \$7,600; a polychrome stucco bas relief, "The Virgin and Child," by Antonio Rossellino, \$2,100; a glazed terra cotta high relief, "The Adoration," by Luca della Robbia, \$1,150; and a rare Queen Anne or Early Georgian silver chandelier, Irish, dated 1742, \$1,800.

Several of the pictures made fair prices, amongst them being "Adoration of the Shepherds," given to Bernard van Orley, \$3,200; "The Annunciation," by Sassetta, and a "Madonna and Child," by a XVIth century Florentine master, each of which made \$2,600; and a "Madonna and Child," by Matteo di Giovanni di Barlolo, \$3,500.

A number of American historical portraits were sold on January 11th, the 100 items producing nearly \$28,000. Of these the chief were a portrait of John Tilley by Copley, which made \$3,100, and one of Colonel Abraham de Peyster, Mayor of New York, by Evert Duyckinck, for which \$2,500 was given.

Paintings were also sold on the 18th, when eighty-five lots produced over \$46,000. The outstanding picture was a work by Jean François Millet, "The Knitting Lesson," 39½ in. by 32½ in., which made \$16,000. Other lots included a river landscape by Rousseau, 16½ in. by 24½ in., \$3,000; a landscape by Diaz, 27½ in. by 36 in., \$2,700; an autumn landscape with cattle by George Inness, 36½ in. by 54½ in., \$3,600; Sir William Napier, by Raeburn, 94 in. by 58 in., \$4,900; Mr. Campbell of Kindleshope, attributed to the same, \$1,100; and a portrait of the Conde de Miranda, Spanish school, XVIth century, \$1,350.

On January 11th and 12th the American Art Association sold an extensive collection of etchings, engravings and colour prints from the collection of Mr. George Arliss and others. A total of \$18,000 was realized.

The principal items were: "Tewkesbury Abbey," by D. Y. Cameron, \$385; "Winchester," by D. Y. Cameron, \$200; "The Pool," by James McBey, \$275; "The Ebb Tide," by James McBey, \$400; "Venetian Night," by James McBey, \$320; "Molo," by James McBey, \$200; "Le Ventre Législatif," by Daumier, \$280; "The Agamemnon," by Seymour Haden, \$310; "The Beggars," by Whistler, \$550; "The Thames," by Whistler, \$240; "Omnibus," by Anders Zorn, \$310; "Valkulla," by Anders Zorn, \$300.



BATTERSEA ENAMEL TOILET SERVICE  
Sold at Christie's, February 15th

# ART IN THE SALEROOM



## THE LEOPOLD HIRSCH AND THE MARQUIS OF ZETLAND COLLECTIONS AT CHRISTIE'S

March 22nd and April 26th

1. Two of set of 4 Armchairs. (*The Zetland Collection.*)
2. A Settee by Robert Adam. (*The Zetland Collection.*)
3. One of pair of Window Seats. (*The Zetland Collection.*)
4. One of pair of Side Tables by Robert Adam. (*The Zetland Collection.*)
5. Chelsea Vase, 22 in. high. (*The Zetland Collection.*)
6. Panel of Brussels Tapestry, XVIIth century. (*The Hirsch Collection.*)
7. Louis XVI Black Lacquer Commode. (*The Hirsch Collection.*)
8. Two of 4 Armchairs of Robert Adam. (*The Zetland Collection.*)
9. A Settee. (*The Zetland Collection.*)
10. Two mahogany Chippendale Armchairs with tapestry back. (*The Zetland Collection.*)
11. Pair of Chippendale mahogany Chairs. (*The Hirsch Collection.*)



# HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

A. 53. MR. F. R. COOKSON. ARMS ON SILVER TEA URN, by FRANCIS CRUMP, 1767.—Arms: Sable, a cross or between in the first quarter a Cornish chough argent, beaked and legged gules, in the second a text T, and in the third and fourth, a crescent of the third.

These are the Arms of Rashleigh, of Menabilly, Co. Cornwall. Jonathan Rashleigh, of Menabilly, M.P. for Fowey, married June 11th, 1728, Mary, daughter of Sir William Clayton, Bart. The inscription in Latin below the Arms shows that the urn was a legacy from Philippa Rashleigh to her cousin, Sara Clayton.



A. 54. MR. ROCHELLE THOMAS. UNIDENTIFIED GROUP. SIGNED by ADRIEN CARPENTIER, 1767.—The portraits in this group are those of Robert Quarme, Margaret, his second wife, and his two sons, George and Robert. Robert Quarme of Westminster (son of Robert Quarme of Padstow, Co. Cornwall) was appointed Yeoman Usher of the Black Rod in 1754, and Usher of the Green Rod to the Order of the Thistle March 2nd, 1762; he died at Queen Street, Westminster, April 29th, 1787. By his will dated October 1st, 1785, and proved (P.C.C.), May 18th, 1787, he bequeathed his Chain and Badge and Green Rod (shown in the Portrait), to his son Robert who succeeded him as Yeoman Usher of the Black Rod in 1787 and as Green Rod in 1800. Robert Quarme of Westminster married firstly in July, 1751, Susan, daughter of Nathaniel Brand of Thavies Inn, obtaining with her a dowry of £12,000; he married secondly Margaret Bailey, who was by Letters Patent, dated April 21st, 1789, appointed by George III to the Office of Housekeeper to the House of Lords, and died about 1812. His eldest son, George Quarme, was an Officer in the Second Regiment of Foot Guards, and died in Lisbon in 1784.

A. 55. MESSRS. OSBORNE & CO. ARMS CARVED ON WOOD CARTOUCHE.—Arms: Argent, a chevron between three estoiles sable, for Mordaunt; impaling: Or, a fess between three wolves' heads erased sable, for Howe.

Charles Mordaunt (grandson of John, 1st Viscount Mordaunt of Avalon and son of Brigadier-General the Hon. Lewis Mordaunt, by Anne, daughter of Roger Martin of Long Melford, Co. Suffolk) married May 8th, 1728, the Hon. Anne Howe, youngest daughter of Sir Scrope, 1st Viscount Howe. She died August 19th, 1753.

A. 56. MRS. F. H. JONES. CREST ON SHEFFIELD PLATE COFFEE POT.—Crest: On the stump of a tree sprouting on both sides, a falcon rising.

A similar Crest is used by several families, but it is probably intended for that of Bell or Haywood. Neither the Gibbs nor Kimber families used anything like it.

A. 57. MR. D. P. HUDSON. ARMS CARVED ON CAROLEAN OAK SETTLE.—Arms: Quarterly, 1st and 4th, Vert, three primroses within a double tressure flory counter-flory or, for Primrose; 2nd and 3rd: Argent, a lion rampant double queued sable, for Cressy; impaling: Argent, on a chief gules three pallets or, for Keith; Crest: A demi lion gules, holding in the dexter paw a primrose proper, on either side the letters A and P.

The settle must have been the property of Sir Archibald Primrose, Clerk of the Privy Council in Scotland 1641-49. The paternal Arms at top of the back of settle were probably carved when it was made. About 1640, Sir Archibald married Elizabeth, daughter of Sir James Keith of Benholm, and the full achievement with the Keith impalement was then probably added to the back below the Alchemist Carving. Sir Archibald Primrose was a fervid Royalist and was one of the "Engagers" for the rescue of Charles I in 1648, which led to his being deprived of his Office of Clerk to the Council, June 13th, 1649. He accompanied Charles II in his Expedition into England, and was created a Baronet August 1st, 1651. At the Restoration he was appointed on August 7th, 1660, Lord Clerk Register, and on February 13th, 1661, became a Lord of Session, under the title of Lord Carrington, and possibly the carvings "Chs. II Rex." were added to the settle about this time. He died November 27th, 1679.



A. 58. MR. S. W. WOLSEY. ARMS ON CROMWELLIAN CHAIR.—Arms: Two pallets between three cocks in chief, over all a fess indented. Crest: A cock. Motto: Dominis vita labor.

It is regretted that no trace of these exact Arms can be found, and from the shape of the helmet surmounting the shield it is possible that they may be foreign ones. The family of Tamworth, Co. Lincoln, have very similar Arms, namely, a fess indented between three cocks, with a Crest of a cock proper, so it is just possible that these Arms might have belonged to a cadet of that family.